

APRIL 1, 1916

TEN CENTS

THE NEW YORK CLIPPER



Oldest Theatrical Journal in America

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WHENEVER AND WHEREVER SUNG IT IS FOLLOWED BY WILD APPLAUSE

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THE NEW YORK CLIPPING

THE OLDEST AMERICAN THEATRICAL JOURNAL

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Founded by
FRANK QUEEN, 1853.

NEW YORK, APRIL 1, 1916.

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RUMORS OF NEW VAUDEVILLE COMBINE AFLOAT.

WM. MORRIS CONTEMPLATES NEW CIRCUIT, IS REPORT.

PRESENT SITUATION CONTAINS MANY POSSIBILITIES.

The report is current along the Bluffs that Wm. Morris, with the assistance of a few prominent theatrical men and aided by ample capital, contemplates embarking on a gigantic vaudeville venture.

The report has gained much credence since Morris spoke at the White Rat's meeting last Tuesday, March 21.

It is alleged that he suggested to the members of the actors' organization that in the event of a strike between performers and managers, the different theatres installing a picture policy would encounter strong opposition in the form of a number of theatres heretofore not playing vaudeville programs, which would immediately open with eight acts and pictures.

Maintaining that there was absolutely no reason why salaries had been "cut" in the past few seasons, save that the absence of opposition allowed the different circuits to place their own value upon the acts, Morris championed to some extent the actors' cause.

It is hardly likely that any of the legitimate houses in New York or other principal cities would undergo a change in the event of a strike.

While doubtless there are a few smaller circuits which might align themselves with a new condition, it is extremely doubtful if any of the established concerns would desert the V. M. P. A. ranks.

At the present, however, it is a matter of conjecture, and it remains to be seen what is bubbling in the theatrical pot.

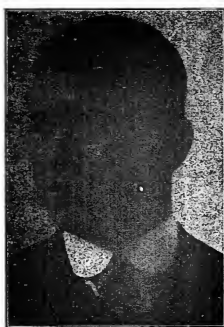
The results of the election at the White Rats will in all probability settle many rumors, and will no doubt determine the attitude of the members of that organization and help in a great measure to clear the atmosphere.

In conclusion it may be said that the present situation contains many possibilities.

ing one year or by a fine of not less than one hundred dollars nor more than one thousand dollars, or both, in the discretion of the court."

M. P. CAMPAIGN FOR ACTORS' FUND.

The first of a series of benefit performances that will include many of the most noted stars of the theatre, operatic, vaudeville and moving picture worlds, is to be given at the Century Theatre during the week beginning Sunday, April 2. In aid of the motion picture campaign for the Actors' Fund. With the bill, which will include such stars as Weber and Fields in a short sketch, it has been arranged to have a novelty number acted by stars of the motion picture field.



"DANNY" SULLIVAN.

Dan Sullivan, chairman of the ball committee for the recent White Rat's ball, during the brief period of his affiliation with the organization has made an army of friends. Various other incidents in his busy life have proved his ability in handling large affairs, depending upon popularity and bustle.

JAKE BOHRER ILL.

Jake Bohrer, for years leader of the orchestras of the Comedians, and now B. F. Keith's, in Cincinnati, is "laid up for repairs." Stomach trouble has forced him to break a record and take a sabbatical year as follows:

GRANTED DIVORCE.

Bue Milford, of Black and Milford, was granted a divorce March 11 from Henri La Vardo, of the La Vardo Booking Exchange. Grand Rapids, Mich.

A CONSISTENT LOSER.

CINCINNATI PICTURE HOUSE FILES UP \$19,500 DEBT.

Jerome M. Jackson, of the film firm of McMahon & Jackson, has been made receiver of the Clifton Amusement Company, whose picture theatre on Ludlow Avenue, Cincinnati, owes \$19,500, and has lost every day since it was opened. Henry Hoehn, Herman Eger, Max Abr and Cal Grim are owners.

COLE YOUNGER DEAD.

Cole Younger, one of the Younger Brothers, who were members of Jesse James' band of outlaws, died March 21 at his home in Lees Summit, Mo., after a long illness, aged seventy-two years. For several years prior to his death he had been a peaceful citizen and a detour church attendant.

SIR CHARLES WYNDHAM MARRIES.

Sir Charles Wyndham, the London actor-manager, and Mary Moore, who was long associated with him as his leading woman, were married recently. Sir Charles Wyndham is seventy-nine years old.

ACTORS' FUND BROOKLYN BENEFIT.

The first Actors' Fund benefit ever given in Brooklyn will be held under the direction of Daniel Frohman, at the Brooklyn Academy of Music, on Sunday evening, April 8. The Actors' Fund will furnish its picture theatre, the orchestra, Messrs. Keith, Albee and Martin Beck will supply some vaudeville headliners, and Mr. Frohman will present a one act drama with a star cast.

TO BURLESQUE "THE MIKADO."

When the American Federation of Musicians meet, in Cincinnati, the second week in May, a burlesque of the opera, "The Mikado," will be a feature. Listed of the usual characters in the opera, prominent personalities of the convention will be impersonated.

FAMILY, CHESTER, REOPENS.

The Family Theatre, Chester, Pa., is open for the first time after a period of eighteen months of darkness.

The interior, as well as the exterior, has been remodelled, and the theatre presents a good appearance. William Mayfair is manager.

CONWAY TEARLE

Was born in New York and never went abroad until he was seven.

His parents signed to play a European engagement, and he was sent to school over there at Carlisle. When out of school he secured an engagement at the Garrick Theatre in "The Queen's Double," and then played leading man with Ellen Terry in her revival of "Much Ado About Nothing." His next engagement was as leading man at the Drury Lane in "The Best of Friends," which ran a year, and a two years' engagement followed with Sir Charles Wyndham.

Back to America in 1905, his first engagement was with Grace George, with whom he is now playing, but many seasons and many engagements have come in between.

Recently he has received many inquiries from patriotic English folk who want to know when he will "join his regiment," etc., and it has been a common thing of late to hear himself referred to as one of the many English actors still in this country, an impression created undoubtedly by the fact that he appeared first in England.

MAY FESTIVAL.

TWENTY-SECOND OF CINCINNATI'S FAMOUS BIENNIAL MUSICALS.

Cincinnati's twenty-second biennial May Festival occurs at Music Hall, May 2-6. Six concerts are to be given, under the direction of Dr. Ernst Kuusvald. The May Festival chorus will be assisted by a chorus of eight hundred children from the public schools, and the Cincinnati Symphony orchestra. The soloists include Florence Hinkle, Sophie Breslau, Mme. Schumann-Heink, Olive Fremstad, Edith Chapman-Gold, Morgan Edwards, Clarence Whitcomb, Lambert Murphy and Arthur Middleton.

THE PENALTY FOR PLAY PIRACY.

Marie Doran calls attention of those who would come within the provisions of the law against play piracy, that although a smaller penalty was imposed upon in the case of a recent conviction, the statute provides as follows:

"Section 22.—That any person who wilfully and for profit shall infringe any copyright secured by this act, or who shall knowingly and wilfully aid or abet such infringement, shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by imprisonment for not exceed-

WHITE RATS START BIG RALLY.

AT OPEN MEETING, MARCH 21.

MOUNTFORD ON TOUR.

The open meeting held at the New York clubhouse on the eve of Harry Mountford's departure for a recruiting trip to the coast and back was attended by all who could possibly be jammed into the large meeting room.

During the meeting two men fainted, but were quickly revived, after slight interruption of the proceedings.

At 12 o'clock Tuesday night the platform was manned by Edward Emmott, Edwin Arden, John Pope, Ernest Carr, John Fitz Patrick, and James Macfarlane, amidst great applause, and the singing of the anthem.

Mr. Emmott acted as chairman, owing to the lamentable fact that Fred Noble was obliged to attend his wife, who had suddenly been taken ill. Secretary Carr read Mr. Noble's notes of regret.

Edwin Arden was introduced as representing the Actors' Equity League, and expressed himself strongly in favor of helping the unprotected performer who under existing and onerous conditions, which, he said, very greatly from those in vogue during the early years of Mr. Arden's long stage career. He saw the pleasant relations of managers to actors dwindle away, he noted, until there now exists an unresponsible gulf between them.

The actor weaker, the manager stronger. He wished to sound one note, not that of self-protection, but "protection of others," and quoted a reply from a prominent actor who on both sides of the Atlantic, as he himself was doing pretty well. To hundreds will be able to protect themselves with an equitable contract. And he closed, after he had, he said, promised to devote the rest of his life to help those that cannot help themselves. His earnestness was not without effect. He contradicted his opening statement, "The Sphinx is a silver-tongued orator compared with me." Turbulent applause followed. He closed again, later, during the meeting, when he was obliged to leave.

At 12:15 James W. Fitz Patrick opened a speech by addressing his hearers as "brother checker players" in jocose vein, but soon settled down to stating facts. He acknowledged that he had learned a great many new things from Mr. Mountford and gained new insight into the Mountford doctrine, which had caused him to be more and more in accord with the International organization. He said that the organization during the interregnum had laid upon its back and more, while suffering with pernicious ailments. When ever it showed awakening interests a hypodermic was used to put it to sleep, and it resorted for a time to sleep, and it resorted to despair, which he hoped had now disappeared forever. He referred to two classes of agitators, one who agitates to destroy, and the other of real valuable agitator, who, like a surgeon, applies the probe and the knife to cut away the growth that impedes the actor's life. He pointed out that conditions under which the actor is working cannot last, and because the cause of the White Rats is right that must win. He stated that the actors are artists not laborers, he attacked with vehemence, and laid particular stress upon the point that no manager should be expected to employ an incompetent actor.

"Certain actors must play certain houses by virtue of the grade of the city," he said. "The managers must have certain acts for the same reason, but the eighteen shows and two-shows-a-day actor would be protected. Not only the certain business sense only would be considered." He endorsed Mr. Mountford's stand for a sane, safe organization, conservative, but not one that would when occasion required. He wanted to exact three points from the actors: "Save your money if you can get any, and if you can't, get it in the organization" and "Have courage," when the time comes to stick to the principles you advocate. He referred to traveling agents, and said that the organization, perhaps through malice or through weakness, for a consideration, and which action he termed an "unpardonable sin." He wanted to eradicate the impression that he expected that the White Rats were a lot of J. W. Ws., anarchists, destroyers and wreckers of their own structure, and referred repeatedly to "the company you keep." He assured his hearers that "We are going to win because we are right."

John Cope, of the Equity League, stated that he

was a speaker at 12:44, but after listening for fourteen minutes to his exhortations discomfited no one accepted the denial. In conclusion, direct statements he brought out the fact that he was in the habit of following the distinction of the contract of the League, which he represented like a good soldier, and the appreciation of the League's efforts by those who are difficult to help to overcome. Many disputes are settled out of court. He referred to the old, well known lesson in economics that "the price of labor left to the competition would be lowered to such a form that would make it impossible for labor to exist," and that of course was the remedy. He said, "I don't know if I am giving information, but I have to say something. The actor," he said, "objects to union methods because he don't want to be honest. Why not let one more boss you? The stage doorkeeper, with his 'Put that cigar out, because you're the stage manager, the manager, every rule and every law tells you must not do this or that. One more boss won't hurt you! If



SID LEWIS.
"Let Him Have."

the volunteers don't want to come in, the drafted must." He said, "A bricklayer gets seven dollars a day, and a big union musician had told him that this supposed distinction between a 'bricklayer' and an 'artist' did not exist in the mind of any intelligent person. He expressed himself strong for the alliance of the Actors' Equity League with labor for a universal 'brotherhood of man.'"

Next came Wm. Morris, introduced as a "manager not a number of any manager's association." The popular manager, after an oration, told a eager audience that the time was ripe for imperative co-operation, and that the actors must stick. He contradicted some of the statements made by an actor against the policy of the White Rats by citing, in his quiet but eloquent method, several points which the actor had overlooked. "When there is no opposition the salaries go down," he said, "without reason in some houses, with good reason in others, perhaps. There is nothing like opposition to hold up salaries. In Great Britain contracts are kept," he said. In referring to the agency methods, he mentioned some of the existing conditions which had come to his personal attention during his experience as a manager. He also took occasion to address the members to depend upon their leader, and thanked the audience, concluding with the remark "It's nice to be remembered." He said, "I don't want an extra hour would quiet the applause."

At 1:10 Harry Mountford started his quiet, but forceful, address, raising some of the same arguments he has at his command. He predicted that within a year, perhaps two, some of the men who were responsible for the opposition to the Mountford doctrine would be placed to voice their sentiments on the same platform on which Mr. Morris spoke. He said that there was no personal malice against any of his opponents. There was no value to their statements about his personal affairs as having a bearing upon the vital question at stake, and wished for the time when all man-

agers could receive who would applaud, such as had been according to Mr. Morris, from the speakers to treasure in their memories. He likened the White Rats organization to a pack of fox hounds which, when on the trail for two years ago were diverted by the red herring that had been drawn across the real scent, but said that they had been drawn back to the trail and would now be found again. He referred to a recent editorial attack on President Francis Wilson, of the Equity League, as in his opinion the most disgraceful thing to be interested which resented any questioning of their methods by the agitators.

He warned against the advice of managers who tell the actor how to run his organization. He referred to his prediction at a meeting on May 23, 1911, that salaries would be cut, 25 per cent. He also to a statement published by his opponents, June 3, 1911, that such statements were positive and false. He said that he would like to reduce them, and he left it to his hearers to say which statement was right. He said: "If I would lead the organization to ruin by fiscal colors, they would be no worse off, but at present we are in the trenches, without any mad desire for fight. We are recruiting. If there are no volunteers we may have to force them in. The big actors have their troubles, but they keep quiet about it. There are many big acts canceled." He referred to the lack of arrangements for striking salaries bigger than usual, and subsequent attempts to have the matter taken up by the proper authorities.

If he said they don't look any more like White Rats after April 1 there will not be a show in the country in the vanderbilt business. There won't be enough actors to go around to do anything. He complained by organized actors during his connection with the cause, he mentioned the three-fourths are secured by the actors, and he said that he and pay for matinee, also the fact that a committee from the Variety Artists' Federation had been secured to go to England to see the cause he accepted the offer of the White Rats to again be their leader.

The question of paying dues on April 1, he touched upon by quoting a letter sent out, inviting all managers not to neglect sending in their dues, under penalty of loss of franchise. "The same thing might be applied to the actors," he said.

"The baby White Rats, without a back bone, had grown into a giant ready to act for the actors of America." The anticipation of questions suggested recently by the managers, he said, he would gladly welcome it there was an organization capable of enforcing the finding of the committee upon the actor or the manager affected. But without enforcement the arbitration has no value. The only way to enforce it with fairness to the manager and the actor is by the "closed shop."

He referred to some of the five year and three year contracts, and said that he had been affected, and advised all those who could to sign up. In closing he again assured his hearers of his faith in the White Rats, and said that he would secure control and to govern and rule the profession to which he belonged.

The meeting adjourned at 1:45 A. M.

ANOTHER KEITH HOUSE FOR NEW YORK?

A representative of the Keith interests has been looking over the territory around Fox's Crotona Theatre, Bronx, New York City.

Across the street, half block away, Southwest corner Tremont Avenue and Park Avenue, is a large plot of ground owned by the F. M. Shaffer Real Estate Co. It is a very fine piece of property, and the two pieces of property on Tremont Avenue can be had a popular priced house, with a seating capacity of 2,500, will be built for vanderbilt.

"WRECKAGE."

"Wreckage" is the title of a play by J. Hardesty Manners, which has been published in book form. Mr. Manners has chosen for his theme the drug habit, which he has endeavored to treat from the one's point of view, and in the same time made the work, as Mr. Manners says in its preface, "An arraignment of the conditions which brought about the evil; an exposition of the dire effects on human life, and an appeal of hope to those who have become victims of it."

"RIO GRANDE" FOR EMPIRE.

"Rio Grande," Augustus Thomas' new play, will be given April 4, at the Empire, New York, following the engagement of Elsie Ferguson, is "Margrave Schiller."

LOWE CIRCUIT TO EMBRACE SYRACUSE.

PLANS COMPLETED FOR ERECTION OF LARGE NEW HOUSE IN THAT CITY.

PLOT ON SOUTH SALINA STREET SELECTED.

The Lowe Circuit, through its president, Marcus Lowe, has complete arrangements for the erection of a large theatre in Syracuse, N. Y.

Mr. Lowe, upon his return from up State last week, was selected to the exact location of a new house, but intimated that the site was somewhere on South Salina Street.

It is reported that the proposed building will materialize on the vacant plot owned by Marcus Rosenboom, adjoining the Daniel Building, which is right in the heart of the district where theatres flourish.

In an announcement made last week, Mr. Lowe stated that plans were preliminary completed for the venture, and that the house will be the largest Syracuse has seen since the erection of the Owenduff. The office and store structure fronting in South Salina will be a high one, and the architecture will be ornamental in character.

In addition he stated that he had been trying for six years to secure a foothold in Syracuse, but up to the present had been unsuccessful.

The theatre will be similar in general construction to the new Orpheum in Washington, D. C., and the Orpheum in Boston, and will contain, among many interesting and novel features, library and clubrooms.

Thos. J. Lamb, of New York, who designed other houses for the Lowe concern, is the architect.

It is believed that the policy will be vaudeville and pictures.

CHAS. K. HARRIS HAS A BIG SELLER.

A rather strange state of affairs, or you might call it one of the freaks of the music business, is befaling the Chas. K. Harris Music Co.

Not many weeks ago Meyer Cohen, general manager for Mr. Harris, thought out a scheme whereby he thought that, without the aid of professional singers, he could create a new Chas. K. Harris song entitled "All I Want Is a Cottage, Some Roses and You."

He lost no time in putting his scheme into action, with the result that orders such as have not been received in the Harris office in many years are now being sent in. What the stunt is Meyer refuses to say. Some day he promises to let us all in on the secret.

In the meantime Louis Cohn, in charge of the professional department, says that he has many acts featuring this excellent number, and would like to hear from all singers who are using it.

THE MOST TALKED OF SONG IN THE MUSIC BUSINESS.

When the competitors start talking about a song it is a safe bet that said song is "going over," so to speak. Either Cohan has created quite a great deal of talk and caused a string of letters to pour into his office from some of the leading stationers in the district, or the letter campaign must have been the publisher of such a wonderful song as "Let's Be Ready! That's the Spirit of '18." This number, being featured in more acts at the present time than any song of its kind ever published. A "surprise" campaign is about to be started on this number, and one of the leading newspapers of the country is going to do extensive work on this, the original preparation song. It surely looks like a winner.

TWENTY-FIVE YEARS AGO.

CLARA LIPMAN was with a German stock company in Milwaukee.

The Girard Avenue Theatre, Philadelphia, was dedicated.

Jan. J. BRADY was with "All the Comforts of Home."

BALDUIN & BAILEY's Circus opened at the Madison Square Garden, New York.

"Mr. WILKINSON'S WIDOWS," with Joseph Holland, Louie Thorsland and the Crozman and Frederick Bond, opened at Proctor's Twenty-third Street, New York.

SUE BROWN was acting "Salvator" at Guttenberg.

FRED PLAINSTON and JOHN LAMMAN gave rowing exhibitions at Kett's, Bay, Boston.

GEO. HILL, in his CLOVER, ad., referred any in-

quiries as to his financial standing to the Seaman's Bank, Bowery Bank, Bleeker Bank, Dry Dock Bank, Germania Bank and Park National Bank, of New York.

WILL ROSSITER published a song entitled "Say! Have You Had the Grippe?"

Jan. J. MONTON advertised himself, "open for a good job."

BELASCO AND FROHMAN NAMES OVER LYCEUM.

Last week an arrangement was reached between A. L. Hayman and David Belasco whereby the names of David Belasco and Charles Frohman will be linked in the management of the Lyceum Theatre.

This arrangement is the outgrowth of a sentimental friendship existing between the late Charles Frohman and Mr. Belasco and, in being instrumental in bringing about the association of the two names, Mr. Hayman has only carried out the expressed wish made by Mr. Frohman shortly before his untimely death.

RUTH BUDD IN HOSPITAL.

FALLS DURING PERFORMANCE IN CHICAGO.

While working on the rings during the Monday matinee performance at the Majestic Theatre, Chicago, Ruth Budd, formerly with the Aerial Rodeo, lost her balance and fell, injuring her head, spine and wrist. After receiving medical attention she was removed to the Columbus Hospital. The accident was said to have affected all her acts on the bill, as Ruth was well known and liked.

This is the second accident in about the same number of weeks, the other happened at the Fina Avenue Theatre, New York, when she cut her head open, and, though bleeding, finished her act. Her accident "should" be the cause of much grief. Her stoicism will probably prove a material help in effecting an early recovery. In any event, she can be assured of the well wishes of all who know her.

PEGGY O'NEILL FOR "MAVORNEEN."

Contracts were signed this week between Peggy O'Neill and the firm of Cover, Williams & Ritter, for Miss O'Neill's appearance in the Louis Parker play, "Mavornene."

Rehearsals will begin at once, and an early production will be given.

PLAYING FULL WEEK.

Master Gabriel and company are playing a full week at Lowe's American, New York, this week. The act is headlined all over the circuit.

NEW CIRCUIT'S BOOKER.

The Southwest Vandermill Managers' Association, the new circuit in Texas and Oklahoma, is being backed by Chas. E. Hodkins, with offices in the Panstage Circuit office.

GRIFF WILLIAMS reports record business at the Walnut and People's, Philadelphia, for "Bring 'Up Father." The roster includes: Louie Earl, Josephine Saunders, Elaine Gray, Yvonne Malbran, Willie Stuart, J. W. Bean, Jack Atkins, J. M. Fenwick, Tony Murphy, Charles Frank, Ed. Hart, Lou, Evelyn Wilson, Victoria Gardner, Jay Land, Alice Vandorn, Estelle Joyce, Margaret Poole, Marie Atkins, Mable Anderson, Jansie Edwards, Emma Jones, Paula Letta, George Poole.

OTTO HAUSERBRACH and RUDOLF PRIML, authors of "Katinka," have signed a five-year contract with Arthur Hammerstein. They are to write a series of musical comedies, the first of which will be produced early in September, with Miss Emma Trentini in the principal role.

W. H. ADON (Globe) has a position in insolvency liquidation, with \$2,065 liabilities, including bills for advertising to various theatrical parties. Assets, \$3.44.

V. M. P. A. BUSY.

The officers of the Vandermill Managers' Protective Association are now completing their plans to resist any demand which may be made upon them to recognize the union of actors to the extent of granting the closed shop.

All of the managers in the organization are absolutely opposed to any such arrangement, and new members in the association are reported daily, as most of those who have been invited to join, after the advantages of belonging to this organization have been properly put before them, readily respond to them.

The announcement of a number of managers not members of the United Booking Office, but heart and soul in the V. M. P. A., who appear in this issue, will most likely set at rest any report that these gentlemen's names were used merely as a blind, to cover essentially what they will abide by the rules of the organization, especially as several of the gentlemen have accepted official positions in the order.

Nothing further of any official nature has been given out by the V. M. P. A., and further action is eagerly awaited by those interested.

The tabulating of the White Rats by the managers will be made more difficult if the members heed the instructions given out by the officers to have them deny the fact that they are Rats when questioned. This will keep the other side somewhat in the dark as to the exact strength of the White Rats.

It has been suggested that the managers hold open meetings for the benefit of those interested in the questions at issue.

The Actors Equity League will, most likely, affiliate with the White Rats, to make it interesting for the managers of the legitimate houses and theatres.

The White Rats election results may have some bearing on the questions that may arise and upon the handling of the run of the officers of the V. M. P. A. are in the Columbia Theatre Building, New York.

THE Seven Calras Bros. will waterproof their cues, paint and rearrange the interior of their two cars and get everything ready for the opening of their "The Great Mystery" at the Lyceum, April. Louis Elliott (Old Hossy) is in Chicago arranging for paper and railroad rates. The show will play the Northwest, as usual. Warren Calras' trombone solo will be featured in this season, as well as Harry Calras, saxophone soloist.

OMER HEBBERT, well known musical director, in his seventh year with Leonards & Fletcher, is with the "September Morn" Co.

SHERMAN and DE FOREST have finished the Interstate time through Texas, and are glad to get out of the tame corner. They report things rather lively down there, and have opened July 11 at Oyster Bay, L. I., and with the exception of a few bad weeks in the South, business was very good. The entire company arrived in New York.

DOLF FALARDEAU has returned to New York with a new comedy act, assisted by Arthur A. Kravvin.

CUTTER and HERMAN'S "Pock's Bad Boy" closed a successful thirty-five weeks' route March 11 at Grand Rapids, Mich. The act was then opened July 11 at Oyster Bay, L. I., and with the exception of a few bad weeks in the South, business was very good. The entire company arrived in New York.

GARNET J. SPENCER is doing Tom, with Palmer's "Uncle Tom's Cabin," which is doing a nice business up in Canada. Boster: Wm. Reap, manager; The Work, assisted by Harry Mock, Katherine Lewis, Miss Darrow, Miss Mock and Harry Trillick.

MILLE CARRIE started on the U. B. O. time at the Hudson, Boston, last week.

CARL FLEMING has been with the Elliott-Fassett-Fleming act on the U. B. O. time for fourteen weeks, and will continue when Miss Fassett's voice is back in shape.

HARRY DE MARLO and Harry arrived here from Japan, after seven years abroad. They played all first class theatres in Europe and the Far East.

"SELF DEFENSE" is the title of a play by Florence Spiel, which will be given a production next season.

KIRALFYS TO REVIVE SPECTACLES.

ALBERT E. KIRALFY TO PRODUCE

OPEN AIR SPECTACLES AND FEATURE MOVING PICTURES COMBINED.

The famous Kiralfy Brothers' open air spectacles are about to be presented again in America, according to the announcement made by Albert E. Kiralfy, a son of the famous family, who has conceived and written a new spectacle covering a period from 5,000 B. C. to 5,000 A. D.

The subject is "Civilization," and the scenes will show many historical incidents, as well as glimpses in the future, produced according to the Kiralfy standard.

Albert E. Kiralfy is American born, but has an enviable record as a promoter of exhibitions in Great Britain, having produced a number of the most successful outdoor exhibitions in London, Glasgow, Paris. He had some difficulty to convince the British authorities of his American citizenship when about to leave England some time ago, as his various British interests had given the impression that he was a subject of Great Britain.

The location for the enterprise has not been announced. There are two sites under consideration of access from New York's center. A stage 550 feet deep, with a 350 foot proscenium opening and a stand seating 10,000 people are part of the plan details.

FRIARS' TOUR.

The Friars' Club is to commemorate the completion of the handsome new clubhouse, "The Monastery," by a big Friars' Fete. The opening performance will be given at the New Amsterdam Theatre, New York City, Sunday evening, May 25. The "road itinerary" is as follows: Monday, May 26, Apollo Theatre, Atlantic City (matinee); Fort Reno Theatre, Philadelphia (night); Tuesday evening, May 28, Academy of Music, Baltimore; Wednesday afternoon and night, May 31, Nixon, Pittsburgh; Thursday evening, June 1, Cleveland; Friday, June 2, Southern Theatre (matinee); Saturday, June 2, Auditorium, Cincinnati (night); Saturday, June 3, matinee and night, Olympic Theatre, St. Louis; Sunday, June 4, matinee and night, Auditorium, Chicago; Monday night, June 5, Detroit Opera House, Detroit; Tuesday, June 6, St. Buffalo (matinee); Lyceum, Rochester (night); Wednesday, June 7, matinee and night, Colonial, Boston; Thursday evening, June 8, Providence Opera House, Providence. The several hundred Friars participating in the Fete will travel in a special train of drawing room sleepers, with two dining cars. A concert band of sixty musicians will be carried, and there will be a characteristic parade in each of the cities on the route. The general manager of the Fete is Sam H. Harris, of Cohen & Harris. The enterprise will be under the personal direction of George M. Cohen. A. L. Erlinger is the booking and advisory director. Associated with them will be an army of well known stage stars.

LYCEUM, SCRANTON, TO BE REBUILT.

The Heals Circuit is laying plans for the rebuilding of the Lyceum and Palace Theatres. Work will be started on the new structure just as soon as plans are completed. It is the intention of the owners to erect a new Lyceum and Palace theatres in Northeastern Pennsylvania to replace the theatre recently destroyed by fire.

"THE SECRET SEX."

The above is the title of a new farce by J. W. Mason, which will be produced shortly at the Apollo Theatre, Atlantic City, by F. Ray Comstock and William Elliott. Harry Brown Jr., manager of the Princess Theatre, will do the advance work at the seaside metropolis.

CARROLL'S BIG ROYALTY.

Jay Barnes, Oliver Morocro's general press representative in the East, has just returned from Chicago. He is responsible for the statement that Earl Carroll's first week's box office statement from "No Long, Letty" brought the young song writer sixty six hundred dollars. "Letty" is now in its seventh week at the Olympic Theatre, in Chicago, so it looks as if Earl Carroll's bank roll will be a long and heavy one. I wonder what this young fellow will do with his money if he has no

show, "Canary Cottage," turns out to be as big a winner also?

NEW EXECUTORS OF ADA REHAN'S WILL.

The two English executors of the will of Ada Rehan, having renounced their services as such, three persons applied last week in the Surrogate's Court to be substituted. They were Mrs. Harriet Russell, a sister, who lives at 104 West Ninety-third Street, formerly the home of the actress; Grace A. Taylor, 47 East Fifty-fifth Street, and Arthur Byron, of Montclair, N. J. The principal legatees in the will of the actress, are the first petitioner and Mrs. Mary Kate Byron, who has signed her consent that the substitution be made.



MABEL LEE, Of Floyd, Mack and Mobille, presenting "Fifty-Fifty" in vaudeville.

SOTHERN'S LAST WEEKS HERE.

R. H. Sothorn, who is making his American farewell tour to retire permanently, will play nine to two weeks early in May in New York in "I'll Be King," and donate the proceeds to the Actors' Fund.

Mr. Sothorn first acted this play in October, 1901, at the Garden Theatre, with a cast including Cedric Loftus, Suzanne Shelden, George W. Wilson, John Findlay and Rowland Buckstone, some of whom will appear in this revival in the roles they created. Alexandra Cartline, his present leading woman, and other members of the company will fill all other roles. Daniel Frohman will assume the management of the actor's farewell engagement.

CONROY SIGNS WITH LOEY.

John P. Conroy and his diving monkeys opened at the Bijou Theatre, Brooklyn, Monday, March 27, for Loey. The turn will play a full week at each house on the circuit. In addition to Conroy, Helen Shipman, formerly of the Winter Garden, "Unbent" Monday at the Winter Garden and Purilloff & Rose's Imperial Russian Ballet appeared on the minor stage at the Orpheum, Boston.

THEATRE IN FORTY-EIGHTH STREET.

A syndicate has secured an option on the property, 148 to 154 West Forty-eighth Street, for a two-story opera house. The syndicate is now planning to build a playhouse with a seating capacity of one thousand. The plot adjoints the Cort Theatre, and the Forty-eighth Street Theatre are also in the block.

REVIVAL OF "BELLE OF NEW YORK."

George W. Lederer and the Shuberts have announced that they will revive "The Belle of New York" on an elaborate scale to May. Among those counted on for prominent roles are Hiss Dawn, James H. Sullivan and Percival Knight.

"BEAU BRUMMELL" REVIVAL.

Arnold Daly has completed arrangements whereby he will revive Clyde Fitch's "Beau Brummell" about April 24, in New York. Mr. Daly's support will include: J. J. Facette, Herbert Percy, Chas. Harbury, Stanley Dark, Reginald Sargent, Rowland Buckstone, Marguerite Leslie, Eva Denison, Lillian Keller, Arthur Putnam and Gladys Morris.

ELISE FERGUSON TO PLAY "FORTIA."

"The Merchant of Venice" will be Sir Herbert Tree's second venture of his Shakespearean season at the New Amsterdam. Sir Herbert Tree will play Shylock and Elsie Ferguson, who closes her engagement April 1, at the Empire, has been selected to act Portia. No date has yet been set for the first performance.

HARRIS BUYS INTEREST IN CANDLER.

Sam H. Harris, who was one of the original owners of the Candler Theatre, completed negotiations last week for the purchase of the George Kleine and Sol Bloom interests in the theatre. The executive offices of Cohen & Harris will be moved May 1 from the Cohen Building to the upper floors of the Candler.

SCRANTON FLOWER SHOW.

The fifth annual flower show of the Association of Florists of Scranton, Pa., will be held in Town Hall week of April 3. This show promises to be one of the finest, and also the largest, in point of exhibits ever held in Northeastern Pennsylvania. The association has arranged a special musical program, which will include artists from New York City.

GLOBE GETS OPERA P.T.M.

The Universal Film Co.'s film version of "The Dumb Girl of Portici," with Anna Pavlova, will be shown at the Globe Theatre, beginning April 2. The theatre is dark this week, the engagement of Gaby Desira, in "Stop! Look! Listen!" having terminated Sunday night.

LEAH WISLOW IN VAUDEVILLE.

Leah Wislow, well known to stock, began a vaudeville engagement at the Prospect Theatre, Brooklyn, on Monday, March 27, in a dramatic sketch called "Fast, Present—Unknown." Included in the company were a special Tormar, William H. Thompson and Marguerite Forest.

CHANGES.

Frank Capps, former stage manager at Proctor's Twenty-third Street and Fifth Avenue Theatres, is now at Fox's Folly, Brooklyn, in the same capacity.

SCRIBNER JOINS WILTON.

Laurence Scriven, formerly booking representative of the Wilmer & Vincent Circuit of theatres, is now connected with A. T. Wilton's office in the Palace Theatre Building.

LIVING IN "HARTON MYSTERY."

"The Barton Mystery," Walter Harton's new play, was produced by H. B. Irving, March 22, at the Savoy, London. Mr. Irving scored a personal triumph.

MYRTLE LANGFORD FAILED TO AMUSE.

Myrtle Langford, the "American Travel Girl," who was to reach New York in time to keep her Lyric engagement to talk on "South America."

MRS CARROLL WITH BELASCO.

Allie Carroll, signed with David Belasco for a new production.

IN SOLID.

Savoy and Brumhan have received two years' bookings over the United time.

GEO. F. HOLDBENNY will close his season with "The Printer of Udenby" May 1, in New Mexico and return East to join the Pegasus Theatre Co. as leading man. This marks his fourth summer season with this company.

MELRODY LANE

BY JACK EDWARDS.

MUSIC PUBLISHERS FEEING EFFECTS OF PAPER SHORTAGE.

ORDERS PILING UP UNABLE TO BE FILLED.

POSSIBLE ELIMINATION OF PROFESSIONAL COPIES.

The professional copy evil that has caused so much of the trouble in the music publishing business, unconsciously is receiving a great boost on account of the shortage of paper, due indirectly to the European conflict.

Within the past few months many of the larger music publishers have been unable to fill orders; in fact, only ten per cent. of the orders received have been taken care of.

The music printers are having the greatest difficulty in obtaining paper and it is said that if the war in Europe lasts much longer a paper famine is sure to come.

To a certain extent it might prove the best thing that could happen to the music industry at the present time, and act toward the elimination to a great extent the professional copy craze.

Still it might mean a great deal to the professional singers to purchase regular copies at ten cents per copy, as in the olden days and do away with professional copies entirely.

Employees of all music houses can be of great assistance now in watching more closely the distribution of professional copies.

TWO STURDY WITMARK SONGS.

In the remarkable procession of song hits published within the last two years by M. Witmark & Sons, none stand out with more shining prominence than two of the latest offerings, "Long Trail" and "Good-Bye, Good Luck, God Bless You." In one respect only do these two attractive songs resemble each other, and that is their extraordinary popularity. Otherwise they are just about as different as any two songs could be. "Trail" song makes its appeal undoubtedly through one of the most haunting and pleasant melodies ever penned; it is dainty and effective to a degree. The "Good Luck" song, as it has rightly come to be called, is another tribute to the versatility of that emphatically successful team of song writers, Brennan and Ball. As an example of all that a really, truly "popular" song should be, it is surely a model. A distinguishing feature of both is their adaptability for use in duo, trio or quartette form. Performers everywhere are quick to recognize their important fact, and that is why one hears both songs in all sorts of acts in almost any vaudeville house one enters and is sure to hear them.

Chief Capaulcan, the Indian singer, has evolved an effective little story of his own around these two songs, and he sings them both with ever increasing effect in his act.

DO YOU KNOW?

That Theodore Morse is rapidly recovering from his recent illness?

That Jack Robinson is now connected with the Pat Healey Company?

That Phil Kornhaber has returned from his Western trip?

That Harry Von Silver moves into his new office on Forty-sixth Street about May 1?

That Ruby Cowan almost has a hit?

That Earl Carroll is in Los Angeles, Cal., writing and composing another song for Oliver Morosco?

That Gus Edwards has started in the music game again?

That Johnny Hellman is doing some clever work for the Shapiro, Bernstein Co.?

That Irving Manoff is L. Wolfe Gilbert's chief assistant?

That they are holding some bully good nights at the Manhattan Opera House, now called the Stadium A. C.?

That there are more song hits on the market today than there has been for two years?

That the price of paper has increased twenty

per cent? So be careful how you give away professional copies.

J. H. REMICK'S ALL STAR CATALOGUE.

Music publishers for many years have been trying to put together an all star catalogue, and have tried in vain.

The J. H. Remick Company have been the nearest this season ever reached by any house in putting together a catalogue that contains nothing but successes.

It required the services of some of the best boys in the game to accomplish this task, but Moss Gumble and Fred H. Seicher some months ago made a statement to the effect that nothing would stand in the way of putting their home on top as the leader. "Underneath the Stars" is one of the biggest leaders.

NEW YORK'S FEATURE SONGS.

"You'll Always Be the Same Sweet Girl" (HARRY VON SILVER)
"Cumbelander" (SHAPIRO, BERNSTEIN CO.)
"There's a Goodbye in Every Heart" (L. WOLFE GILBERT)
"If You Only Had a Heart" (L. WOLFE GILBERT)
"All I Want is a Kiss" (ROADWAY MUSIC CO.)
"I Love You" (CHAS. E. HARRIS)
"The Sunshower of Youth" (J. H. REMICK & CO.)
"The Daughter of Mother Earth" (M. WITMARK & SONS)
"When It's Orange Blossom Time in Loveland" (J. H. REMICK & CO.)
"Hit the Trail With Holman" (J. H. REMICK & CO.)
"Molly, Dear, It's You" (J. H. REMICK & CO.)
"You're American" (SHAPIRO, BERNSTEIN CO.)
"Good-Bye, Good Luck, God Bless You" (J. H. REMICK & CO.)
"Your Wife" (M. WITMARK & SONS)
"They Didn't Believe Me" (J. H. REMICK & CO.)
"Hiss" (L. WOLFE GILBERT)
"Underneath the Stars" (J. H. REMICK & CO.)

BRANEN AND LANGE'S NEW SONG.

Litten boy, I have something to tell you, Jeff Branen and Litten Lange have written a nine per cent. pure ballad, entitled "Santa Rosa." The song has only been out about three weeks, and if you haven't heard it take a trip up to the Morris office and prepare for a treat.

It's the best these boys have turned out since "When It's Orange Blossom Time in Loveland."

ZIEGFELD "FOLLIES 1915" HITS RELEASED AT LAST.

Joy reigns among the profession at last. Announcement is made by M. Witmark & Sons that the two big hits of the "Ziegfeld Follies of 1915," published by them by arrangement with T. B. Harms, Freds, Day, Hunter, are now released for general use. These numbers, of course, are the more than famous "Hello, Frisco!" and "Hold Me to Your Loving Arms," both by Gene Ruck and Louis A. Hirsch. The "Follies" has never uncovered a more smashing song hit than "Hello, Frisco!" which is being sung and danced to in every club and corner on the North American Continent. "Hold Me to Your Loving Arms" is a close second. The number of requests from performers that the publishers have been positively turning down during the past year has been positively embarrassing, but now, by arrangement with F. Ziegfeld Jr., artists can start the great rush and earnest for two of the brightest and catchiest musical numbers on the market.

"YOUR WIFE" A DECIDED SUCCESS.

After a three weeks' boost on Al. Panchado, Barthards and A. Donnelly's new ballad, called "Your Wife," Louis Bernstein, of the Shapiro, Bernstein Music Co., is predicting that the song will be one of the greatest songs of 1915.

Seldom has a song received such a thorough tryout as this one has, and the results warrant all that Mr. Bernstein predicts.

It's a cleanup for every act that is singing it.

THAT "DIXIE" SONG.

Talk about "bep" and "ginger!" The amount of these excellent pieces of music is rivaled by that of Shattuck and Maria Golden in their lamentable version of "Are You From Dixie?" up at the Colonial this week, is a revelation. This altogether sprightly song, which is flowing joyously from a million lips at the moment of writing, is a fine feather indeed in the cap of M. Witmark & Sons.

No popular indeed has this Dixie song become that acts are actually enjoying in a wild scramble at rehearsals so that they won't be "beaten to it." Last week at the Alhambra, for instance, no less than three acts were ready to use it, the prize being captured on this occasion by Kramer and Morton. They played a double header, as they appeared at the Royal as well as the Alhambra.

At both houses the Dixie number more than justified their strenuous preparation. At the Royal, of the best things to do. Bert and Betty Wheeler, also at the Alhambra, wanted to do "Are You From Dixie?" but were told by M. Witmark & Sons to lay away in the shape of the beautiful ballad, "Good-Bye, Good Luck, God Bless You," the reception of which went a great deal better. This was due to their temporary disappointment over the Dixie riot.

WRITING SONGS HARD JOB, SAYS EARL CARROLL.

The following appeared in *The Los Angeles Tribune*:

Art is hard work.

If you don't believe it you can ask Earl Carroll, America's foremost popular song writer, who is at present in Los Angeles with a large order to compose the words and music for nineteen big song numbers for Oliver Morosco's forthcoming comedy, with music, "Carnary Cottage."

Carroll is the composer of such successes as "Dreaming," "Lull of Amour," "Sprinkle Me With Kisses" and a thousand others. He is just twenty-three years of age, and in New York they call him the "unappreciated troubadour," for his music has the quality that compels your feet to move when you hear it.

When Morosco produced the now famous success, "So Long, Letty" he brought Earl Carroll to Los Angeles to write the songs. Carroll, with his arranger, Al. Matthews, one of the fastest music writers in the country, arrived here, located themselves in an apartment, and in six days came forth with nineteen of the largest song hits of the year. Carroll is unusual in that he writes both the words and music of his songs. He has had wonderful success, and if you ask him about his art he laughs and tells you that art is mostly hard work.

It is in Los Angeles to write the music and lyrics for the new comedy with music, "Carnary Cottage," which Morosco will produce here shortly.

Carroll ordered a Chickering piano sent to his room, and he and Matthews and the Chickering men there ever since. The proprietor of the apartment house announces that Carroll apparently works all night. The guests have noticed the same thing.

"The only way to finish a song is to stick with it," says Carroll, "and when I get started I never stop till I'm through, so you are just as likely to find me at the piano as Matthews writing music on top of it at three in the morning as at three in the afternoon, for art, if you call it art, is the hardest work I know."

ANOTHER INSTRUMENTAL NUMBER.

"The Goose Step," Eugene Plattman's latest and greatest one-step novelty (published by Church, Farness & Co., New York), is one of the biggest instrumental numbers on the market. It looks like a genuine hit.

WHAT OUTSTANDING VAUDEVILLE OFFERS.

ACTS SEEN AT CHICAGO'S NEIGHBORHOOD THEATRES—DETAILED REVIEWS OF VARIOUS BILLS.

(Special to THE CLIPPER.)

CHICAGO, March 25.

The following bills were on view at Chicago's outlying vaudeville theatres during the week just closing:

ACADEMY.

JOSEPH PIERSON, MGR.

A good sized crowd was on hand early to witness the first performance of a neatly arranged bill.

The Two Franks opened with a routine of gymnastic stunts that made a good impression.

Ward and McClellan (singing, dancing and piano) injected lots of life in the program from the start. The act opens with the lady at the piano, singing "Give a Little Credit to Your Dad," and is interrupted by the man, in delivery uniform, who demands payment for her hat. Then he goes through the audience in search of the money, handling a lively line of chatter in the meantime. The lady then sings "The Letter That Never Reached Home," which ought to be replaced. They close singing parodies.

"At Ocean Beach," with Billy Batchelor, was the hit of the bill. Billy is supported by a good selection of parodies and cracker jacks whose work is worth seeing. "Are You From Dixie?" "Moonlight on the Rhine" and "Don't Bite the Hand" are three popular songs in the act. The lady carries a beautiful special drop, showing the hotel on the beach, and the wardrobe is like a big Broadway production. Billy, as a dandy comedian, is great.

Fisher and Rockway (blackface singing and talking), rendered parodies on the stars, and a fair line of talk. The lady is minus the dialect, but the man has a good voice, singing "Mother," "Wake Up, America," and "Don't Bite the Hand."

The Lamplais failed to make the same good impression they made previously in other houses.

LAST LIPS.

The Nagels, first act, opened the show, and held audience spellbound throughout entire act.

La Salle and Tanskan sang everything from a comedy song to an open comedy. The audience here spread words and know how to use them. Good act, worthy of any good time.

Menlo Moore's "Fifteen Cents," three girls and a like number of male members, scored the hit of the bill with good comedy and good singing voices.

E. J. Moore, billed as the Gabby Trichter, kept the crowd in a cheerful mood.

Dunedin Duo, wire walkers, closed the bill. Block.

GRAND.

WM. A. JOHNSON, MGR.

A very small crowd witnessed the first performance of a five act bill, three acts of which were good.

Spindel Bros. and Mack opened the show with a lot of helium comedy. Their tumbling is the good feature of the act.

Everett and Irwin (A Hebrew sailor and a sea captain) scored big from the start. They have a good line of talk, which is put over in a lively manner. They carry a special drop in one, showing the navy yard. They close singing parodies and "We're Satisfied With Uncle Sam," which goes over with a bang. It's a good act.

The Terry duo, another new around here in the line of cowboy acts. The lady handles a rope measuring seventy feet, which she twists around in the air over the stars. The audience. The man is a good talker and his lingo is bright and snappy.

Robinson and Nichols (colored) sang a few songs, including "Good-Bye, Good Luck, Good Bless You," which saved the act.

Sutton, McIntyre and Sutton, two rubes and a lady, in a farm yard, made the big hit of the evening. The comedy talk is very good and their tumbling immense. The lady is a good dancer and makes a beautiful appearance. It's a great act and a credit to any bill.

LAST LIPS.

Billie Langard, a pretty appearing young lady, opened the show with a good act that really belongs in the great big houses. She opens with a picture thrown on the screen, showing the sun

setting, and then goes into the following poses: "The Bridge," "On the Beach," "Muss finding the Head of Cortez," "Yacht," and several other poses. Miss Langard has a beautiful figure and works with lightning effect.

Burney First offered a line of talk and sang parodies.

Rose Penton Players (burlesque travesty) ran away with the honors. In this act you have to laugh, no matter how you feel.

Robinson and Nichols, and Richard Wally and company completed the bill. Block.

AMERICAN.

E. LOUIS GOLDENBERG, MGR.

"The Time, the Place and the Old" is tabloid form, was the offering for the first half of the week, with Guy Voyer as the star, supported by a variety of principals, including a few show girls and the La Salle Quartette. Voyer is a clever performer and has a sterling supporter in Miss Lee, who is pretty to look upon and works with considerable vigor. The musical numbers consist of about a dozen restricted numbers and two popular songs (which ought to be taken out entirely). The book is good and is handled in a very good manner.

LAST LIPS.

A wonderful selection of acts was seen at the American Theatre.

Lulu Coats and her Cracker Jacks were one of the big hits of the evening. Lulu makes several beautiful changes, as do her Cracker Jacks, who are three of the best dancers that ever appeared at this theatre. Lulu's ability is known, and her Cracker Jacks are a pleasure to the eye.

James Grady and company presented their comedy dramatic sketch, entitled "The Toll Bridge." Mr. Grady, as the old bridge owner, plays his part to perfection, and is supported by two very clever people, who deserve considerable credit.

Wilton Siskins, two dainty little lassies, entertained the audience to its heart's content. The girls make a splendid appearance, and are wonders on the vielle.

Robert Stuart and Roberts scored the laughing hit of the bill. The act is great, and their lines are put over in a lively manner.

Milnes, a wire walker, closed the bill, performing wonderful deeds. Block.

ELLIS.

All house records broken, due to the fact that Nellie De Ousane was headliner for the week, causing a number of people to leave the store and wait in the rain to get into the theatre. They were charmed by the clever little lassie, who consistently proved that she was worthy of the title "vaudeville-land."

Nellie is still ably assisted by Roy Ingraham at the piano. Miss De Ousane sang "Stumpin' Clay," "I'm Goin' to Walk Right Into Your Heart," which she put over in a first-class and magnetic manner.

Madame Sampson, a young lady of considerable poise, opened the show with a heavy weight-lifting act, which was almost without a hitch, and a Gollath, and throws heavy weights around as nothing at all.

Mr. and Mrs. Burnham, a rube-singer and talking act, made a big impression from the start. The lady makes a few changes of wardrobe and possesses a splendid appearance. Their talk is snappy and well delivered.

Musical Ekharts offered xylophone and trombone playing with a real lively touch, and were forced to respond to a number of requests.

Costello (colored female impersonator), sang several songs, including "Waiting the Dog," and offered a routine of dances. Block.

CROWN.

The big feature act for the first half was Senator Francis Murphy, with his German dialect and a great delivery. Murphy had the audience in a continuous uproar from the minute he stepped on the stage. After receiving a tremendous amount of applause, he finally responded with

an encore, and left the crowd applauding for more. Leo and Chapman opened the bill with a routine of singing, talking and dancing which was refreshing.

Fame Duo (two youngsters) offered singing and dancing, the little girl has a pleasing voice, but the boy fails to keep up with her. The act shows new material.

Richard Wally and company entertained with juggling.

Hazel Lynch, a pretty girl, sang and talked her into the hearts of the audience with ease. Hazel has a routine of singing, and her songs which have been sung around here by quite a few acts; but none deliver them like this young lady, who has a voice that is as strong as any, all her life. Her gowns are stupendous and her looks.

Baron's dogs closed the bill, which is the satisfaction of old and young. Block.

MIDWAY.

ANN & MICK CORN, MGRS.

Hanson and Leslie, comely cyclist, opened, and made a great impression from the start.

Costello (colored female impersonator) offered a routine of songs and dances, making two changes of wardrobe. The closing number consists of an impersonation of the late Ada Walzer in her song and dance scenes. "In the Valley of the Nile."

Van and Forest (piano and violin act) played several classic and popular selections and scored heavily.

"Cheese and Crackers," a comedy sketch, with a little touch of song and dance, was the closing carry a special drop showing the interior of a bedroom. Block.

AMERICAN HOSPITAL NOTES.

HARRY LOCKHART, of Lloyd Sabine Company, left March 25.

EDNA TRENT, of Watson & Wroth's Burlesque Show, is leaving, fully recovered from her recent operation. She will join the company at St. Louis.

ARTHUR DEVLING will make a complete recovery in a short time.

RUTH HAINS, of Monte Carlo Girls, also continues to make good recovery.

JAMES BAOKER left March 25.

CLAIRE CORNELL, of the American Hotel, was operated upon by Dr. Thorpe for gonorrhea, and is getting along nicely.

PAULINE CORNELL is still critically ill. Her husband is constantly with her.

LULU HUNTER, of the Hunter Trio, is a patient. She made a hurried trip from Los Angeles to place herself under the doctor's care. An operation for tumor was performed and the doctor has predicted an uninterrupted recovery. Miss Hunter is the wife of Gus Adams.

FELICIA BERNARD, a recent patient, has donated fifty dollars toward the fund for the Showmen's League Ward in the new American Hotel.

PRINCESS IONA is well able to be out and walking around as usual as well.

LAVENIA BROWN, a beautiful daughter of Maj. O'Brien Major, was a visitor. Last week the doctor grafted some skin from the mother's shoulder in order to place the graft on the child. The child had been burned and contracted. The child is getting along fine.

GARDENS MUST PAY.

The Midway Gardens Company's endeavor to avoid payment of debts amounting to more than \$200,000, was denied by the bankruptcy court. Judge F. A. Smith, last Tuesday, in the suit brought against the amusement corporation and Edward C. Wallis Jr. (manager) by the Chicago State and Trust Company. The judge ordered that the joint debtors pay all the debts enumerated.

SARATOGA CARNIVAL SEAT.

Many carnival luminaries are making the Saratoga Hotel their headquarters in Saratoga Springs, where they are framing season's plans. Every day some notable ditty into the lobby, where he is greeted by the crowd of spectators attracted by the great John R. Warren and Cret Bodkins.

EVANSTON'S CENSOR.

When it comes to moving picture shows, quiet, orderly Evanston, Ill., is not "all other municipalities." The lady censor braves into the town's foremost theatre and brusquely orders the immediate suppression of any films that do not please her. She has been so far from the pictures of rich promise are forced to be satisfied with travel pictures, at the whim of the censor.

BURLIQUE

BY MILL.

AL. REEVES' SHOW.

After having played several times in Greater New York earlier in the season, "your old pal Al" at last has his latest show, "The Green," opened to good business Monday afternoon and evening, March 27. Al has brought along a novelty in the form of Ida Weber, a Canadian woman, to take care of the front of the house and to count up. She is well liked by the local managers as a thorough business woman, and is smart and qualified to look after her employer's interest.

"The Simpler Marriage Parlor" is a new title for the familiar farce, in which Jack Hamilton, played by a Hobson as a clown in order to have him marry the rich heiress.

In this case Al. Green plays the role of the promoter, formerly played by Al. Reeves, and Charles Robles, who has been a knight of the crepe for a few weeks only, has mastered the role of the Count very thoroughly, and gives a laughable performance.

Maudie Rockwell is a shapely and pleasing Miss Fizz. Arthur Thornton, Joe Lester and Joe Simon are counts in search of heiresses. Eleanor Marshall was a duchess, Margie Demarest and Rose Cooper were the American beauties in search of titles.

The numbers included an opening medley by the girls in new and pretty gowns, with all of them working well; "I've Got Everybody's Number," by Rene Cooper, a lively soubrette; "The U. S. A.," by Al. Green and the girls; "The Green," by Mocha Bay, by Miss Rockwell; "Leading Up the Mandy Lee," by Miss Demarest; a chorus girl number, with singing, dancing and playing, by various members, to general satisfaction and many encores; a march number and "We Want a Nighty Navy," by Maudie Rockwell. The company, by Charles Robles in the old "Midway" role was well put over, and he deserves credit for this bit of work, so entirely foreign to previous line act and conductor and from the fact that he plays in the burlesque.

"Stumming" is the burlesque, with the scene a cabaret in a Chinatown street. Mr. Green is an old light, and Charles Robles an Irish bartender. The entertainment for the stumming party is furnished by the girls in a lively medley; a song, "Let Me Sleep a Little Longer," by a Chinatown girl; selections by the quartette, Charles Demarest, in his song and dance with harp accompaniment; and his classic and popular selections on the small harp, which instrument he plays as cleverly as ever.

When Al. Reeves arrives here he is given the usual rousing reception, and his new line of talk, as usual, was well received. He accompanied Joe Simon on the piano, he sings a song with "Give Me Credit, Boys" as the theme, and then begs off to be able to act the picture, and the picture is on.

Maudie Rockwell, in one, introduced several popular selections and "My Mother's Rosary" to applause.

At the banquet scene, which remains nearly as the same as formerly reviewed, a lot of fun was had by the actors and by the audience. Rene Cooper sang "The Midnight Cuckoo," with Al. Green and the accompanying dance was joined consecutively by the comedians, including Al. himself, who shook the links out of his joints in a clever fashion.

Miss Rockwell introduced the pictures by the living models, and all of them were well selected and posed. The thrashing, a comedy bouquet, which Al. received for his effort at dancing, at the assemblage, seemed somewhat strained, but the other comedy bits, with the funny laughs, made up for it.

Al. himself helped to work up the numbers, and helped along the encores. William "The Mother Machine" with the quartette and Al. himself harmonized beautifully for the chorus.

The chorus: Mae Smith, Alma Grant, Irene Halliday, Grace Halliday, Helen Connors, Beatrice Drew, Clara Melville, Frances Dunsen, Margaret James, Marie Pheby, Arabella Harris, Pupils Harris, Cecile Meyer, Helen Meyer, Leo Madison, Ruth Mack, Anna Schuyler, Edith Lester, Nell Hall and Dolly Hess.

The staff: Al. Reeves, show boss, Adams advance; Ida Webster, representative; Arthur Thornton, stage manager; Frank Moore, musical director; Geo. Smith, owner; Wm. Sherman, electrician; Wm. Hanford, properties. **MILL.**

SALE CAUSES LAWSUIT.

The sale of the stock in the American Burlesque Association owned by the Columbia Amusement Co., when announced, caused considerable comment and speculation as to the true invariance of the transaction.

Judge Muller, of Cincinnati, who secured the stock at a reported reasonable figure, is it claimed, is merely acting for R. K. Hyndes, treasurer of the Columbia Amusement Co. and also a director in the A. B. A.

On March 21, Jacob Goldensberg started a suit in the U. S. District Court, at Baltimore, asking that the sale of the circuit be set aside. Mr. Goldensberg, as a stockholder in the Columbia Corporation, asks that this action be taken to void the sale and to prevent the diversion of this valuable asset of the corporation, for which he claims he had offered twice the amount accepted from Mr. Muller, and on the same terms of a five year note. Judge Muller will, if the sale stands, make some changes in the circuit, eliminating the Grand, Trenton, N. J., and the Columbia, Grand Rapids, and adding the Haymarket, Chicago; Victoria, Pittsburgh, and the Garden, Buffalo.

The American Burlesque Association will have their annual meeting June 2.

MINER'S EIGHTH AVENUE AGAIN FOR BURLIQUE.

There is some talk about Miner's Eighth Avenue, New York, being taken into burlesque, playing the A. B. C. attractions.

The house is now playing feature pictures, leased by the National Theatre.

The passing of the Garrick Theatre, which was to be torn down shortly, will leave the American circuit without a head office, that is, without the former West side could stand for a house of this kind.

PEARSON WILL HAVE SHOW.

Arthur K. Pearson, who was, part of the present season, manager of the Yorkville, New York, has leased Phil Sheridan's franchise on the Columbia Circuit for three years, with the privilege of two additional years. Mr. Pearson made a large cash payment on signing the contract. Last season Mr. Pearson successfully handled the Prize Winners on the main circuit for the Theatrical Operating Company. Mr. Pearson will produce an entirely new show with an original book and for the most part an original score, doing away as far as possible with the use of published songs.

ANOTHER RECORD FOR LEW.

Jack Slinger's Bohman Show played to a record week at Paterson, considering the Lenox period. On Saturday they had a business record on the stage and over a hundred audiences. Lew Watson is correspondingly proud of his success in introducing the Paterson public to his attractions.

BURLIQUEURS ENTERTAIN VEILED

PROPERTIES

Among the entertainers at the breakfast dinner of the Bela Grotto, M. O. V. P. E. R., at the Highland Hotel, Springfield, Mass., March 20, were Harry (Hickey) Le Van, Little Holland, Helen Day and Madeline Doll, of Dixon's Big Review of 1916.

MORAN NOT AT OLYMPIC.

Frank Moran was to be a feature with the Auto Girls, at the Olympic, New York, this week, but evidently the deal is off.

FIGHT PICTURES IN BURLIQUE.

The Wilson-Morison fight pictures are special attractions with the Parisian Fillets at the Gayety, Brooklyn, and with the Lady Buccaneers, at the Star, Brooklyn.

THE COLUMBIA, Indianapolis, Ind., closed a successful season March 25, and after being remodelled and redecorated will open as a burlesque house early in August.

WALDO WHIPPLE rejoined the Tourists Co. at Hurley & Seaman's, New York, March 22, for a remainder of season.

JAMES H. CURTIN will have his benefit at the Empire, Brooklyn, April 9.

BURLISQUER FOUND DEAD.

ANNA BELLE KENNEDY IS ASPHYXIATED IN CINCINNATI.

Anna Belle Kennedy, recently member of the stock burlesque company at People's Theatre, Cincinnati, was found dead in her apartments, 1918 Race Street, Cincinnati, March 27. New York has yet got no word of the cause of death, which was attributed by the fumes of a gas stove. The dead actress was the daughter of John Kennedy, of Cincinnati.

BANQUET TO MAE HOLDEN.

Mae Holden was "partied" at the Imperial Restaurant, March 21, and the season's best delicacies were served in fine style. Everybody had a dandy time. Among the guests were: Jean Bedini and the Pam Lawrence and mother, Miss De Leau, the entire Puss Puss company, Myrtle Young, Nora Henry and Blanche Corcoran, from Military Hotel; May Manly and Peely and Maudie De Leau, Bon Ton Co., also the chorus girls' real friend, Kaddie Manly.

PARISIAN BEAUTIES.

At Daly's, New York, Max Armstrong's company is playing under the name of the Havana Honeycombs, and "Two Near-Detectives."

The cast includes: Bert Sanders, Lew Golden, Pearl Logan, George Leon, Millie Loveridge, Ethel Hall and Gaele White.

The chorus presents: May Shaw, Helen Day, Mabel Parker, Edna Cioe, both well delineated, Paulina, May Powell, Bess Strong, Esther Brandon, Dorothy Holliday, Conny Powell, Pearl Fowler, Virginia Delmar, Marie Chaplin, Charlie Brooks and Desnie Weir.

Millie Loveridge is an added feature in her specialty.

AITKEN HONORED.

Charlie Aitken, agent of the Crocker-Kelleys, was tendered a banquet by his old pal, Billy Beck, of the Best Hotel, Philadelphia.

Bobby Morrow, manager of the Trocadero, acted as toastmaster, and in royal fashion he had the stages held rampant when the guest of the evening, Aitken, was toasted. Among the guests were: Bob Duddy, Freddy Ford, Magistrate Collins and Hagerly, Select Councilman Kennedy, Hon. John R. K. Scott, Clerk of Courts Thomas Cunningham, Sergeant Fred La Made and Bill Hamilton, Mike Fitzgerald, William H. Harrison, William H. Varn, Congressman from Philadelphia; Johnny O'Donnell, Magistrate Joe Call, Joe Howard, of the Gayety; Sam Lorman, John Flaberty and Hughie Duddy.

Billy Beck presented his chum, Charlie Aitken, with a prize winning Rodney Stone English ball wip.

FIDMAN IN BURLIQUE AGAIN.

Sam Fidman will return to burlesque, heading his own show next season over the Columbia wheel. He will put on an elaborate production. Sam says: "Working thirty-eight weeks is great."

THE GLOBE TROTTERS.

This attraction at the Columbia, New York, next week, will include a variety of acts, including: Irving O'Leary, Charles Brown, Madge Darrell, Will Lester, Don Trent, Sarah Hyatt, and the Weavers.

THE BURLISQUER MANAGER'S PROTECTIVE ASSOCIATION, which includes Gus Hill, Harry Bryant, Fred Irwin, Jack Goldensberg, Max Slinger has been formed, and next week will have its general managers, producers and show owners. The "protective" will have more than just part of the title.

STROUSE & FRANKLIN will have stock at the Olympic, New York, and at the Howard, Boston, this summer.

THE ACADEMY, Jersey City, N. J., is left without an attraction for next week, as the Top Gups, which show was to play there, plays Bridgeport, Conn., instead of the Ben Welch troupe.

STOCK

NEW LINCOLN.

UNION HILL, N. J.

The Lincoln Theatre Players presented Geoffrey Broadhurst's success, "The Law of the Land."

A very favorable feature in the presentation of this play, by a stock company, is the opportunity afforded the major part of the cast to display their ability. In the first act the parts of Robert Harding, Geoffrey Morton and Mrs. Harding stand out; in act two the interpreter of Arthur Brockland to given good opportunity, and in act four the part of Inspector Cochran is favored.

Belmer Jackson, in the role of Geoffrey Morton, was splendid. He proves himself capable throughout, giving an excellent reading of a part that was occasionally overshadowed.

May Frey, as Mrs. Harding, gave a capable rendition of a most difficult role. Her third act brought a great deal of justly deserved applause.

Baker Moore, as Arthur Brockland, was capital. His lines were well handled, and he "took the mark" in the second act.

Harry Stafford, as Robert Harding, was seen only in the first act, but he was remembered throughout as the result of his work.

J. H. Doyle played the part of Inspector Cochran and turned every opportunity to his advantage. A good though small part, well played.

Dorothy Farrer gave the patrons a treat in her reading of the part of the child, Belmer. One usually looks for shortcomings in a child's performance, but there were none visible when reviewed.

John Gordon, Jack Montgomery, Howard Snyder, Adrienne Bonnelle, George Marshall and Harry Gerken lent their help towards making this presentation a success.

ALCINE PLAYERS' OPENING DATE.

The Alcine Players will open a Spring and Summer stock engagement at the Majestic, Fifth Mich., April 23, with "Under Cover."

Besides Arling Alcine the roster will include: Grace Hamilton, Aurel Bartis, Lorette Alcine, Florence Lewis, Marie Palmer, Mercedes Lake, C. Edmund Roberts, Will Lloyd, Guy Kibbe, Charles Husted, Frank Hawkins and Walter B. Bilyer. The executive staff comprises James A. Bliss, director; Charles Carroll, scenic artist, and Hugh Graesser, stage carpenter.

Ray E. Knott is business representative. Only first class royalty plays will be presented. The personnel of the company indicates one of the strongest stock organizations ever operating in Flint.

The Milton Schuster Musical Comedy Co. will open, May 15, the season at the Park, Hutchinson, Kan.



**NEVER LET
THE SAME
BEE STING
YOU TWICE**

KEITH'S HUDSON.

UNION HILL, N. J.

The undoubted cast gave an admirable performance of Frank Harvey's popular play, "Woman Against Woman," week of March 20; Jack Treadwell, Jack Rosleigh; Phil Treadwell, Joseph Lawrence; Sie Henry Charleston, Frederick Webber; Gilbert Craven, Charles C. Wilson; Dr. Grayson, Frank Armstrong; Peter Crank, Aubrey Bosworth; Melton, Arthur Mack; Dave Jackson, William Jackson; Melton, Arthur Mack; Rachel Westwood, Virginia Howell; Miriam, Mildred Ford; Deborah Bernal, Jessie Pringle; May Teddy, Margaret Tobson; Betty Grant, Aggie Anderson. The play selected for this week's presentation is "Pansy," Jack Rosleigh playing the part of Memphis.

BRYANT STOCK CLOSES.

The Billy Bryant Stock Co. closed its opera house season March 25 at Flamingo, N. J., where the company has been filling a stock engagement at the Marvin Theatre, now under the management of Jack Parsons. Owing to illness during the above engagement, Jack Warburton, late of the Nancy Boyer Co., was rushed into the ranks on a very short notice, and this popular comedian won his audience on his first appearance.

Mr. Warburton is now booking his own company, to be known as the Farast Theatre Stock, and will open at the Farast Theatre, Lima, O., early in August. The Billy Bryant Co. has had a season of thirty weeks and reports good business.

NOTICE.

THE PUBLISHERS OF THE CLIPPER EARNESTLY SOLICIT THE CO-OPERATION AND ASSISTANCE OF ALL MANAGERS OF STOCK THEATERS IN INCREASING THE VALUE OF THIS DEPARTMENT. WE BELIEVE IT WILL BE MUTUALLY ADVANTAGEOUS TO EACH MANAGER WHO SEND US EACH WEEK ANY CHANGES THAT MAY OCCUR IN THE POLICY OR PERSONNEL, AN ACCIDENT, UNDESIRABLE OR UNFORTUNATE HAPPENING CONNECTED WITH HIS COMPANY. WE DESIRE TO GIVE GREATER PUBLICITY AND PROMINENCE TO THIS BRANCH OF AMUSEMENTS THAN HAS BEEN DONE HERETOFORE BY ANY PUBLICATION. WILL YOU HELP?

BROOKS STOCK CO. CLOSES.

The Brooks Stock Co., of Boston, Wis., closed March 25. The company included: Fredrick Starr and wife, who go to Palmyra, Wis.; Jack Brooks and wife, who are home in Sabala, Ia., and Claude Houghton, Blaine Ross, George Haines, Melv Dempster, Rex Snelgrove, Vernon Callicott, Melv Houghton and Carl Berg.

POLI PLAYERS AT HARTFORD CLOSE.

The Poli Players, of Hartford, Conn., closed the longest run ever made in that town on Saturday, March 25.

THE HEATH COMEDY CO. is back in the field after a week's vacation in Kansas City. The company has been out fifteen weeks and expects to open next in about three weeks in the Northern part of Missouri with a ten people show. Rooster, Claude Heath, owner and manager; Fredrick Heath, leads; Stewart Sisters, wife performers and jugglers; Donnie Mack, characters; Leslie E. Kell, blackface comedian and handkerchief boy; Fred Mosler, piano player, and Snooks Heath, two-year-old daughter of Mr. Heath, is featured.

BABY DORIS BONITA EZZELL, barrowly escaped without injury, from the Mr. Warner School at Nashville, Tenn., in the \$1,500,000 fire of that city. She is known professionally as Baby Doris, and is well known in stock circles.

MAUDE RINALDO has just returned from Canada, having closed with George Summers' Stock Co. at Calgary.

THE Pullita Comedians closed their house season March 18, at Will, Ill., and will open their next season shortly, with a new line of paper and plays.

McWATTERS, WEBB PLAYERS MAKING RECORD.

The McWatters, Webb & Co. Players, with Mae Melvin, have accomplished the unheard of in Terre Haute, Ind., by playing to good houses in stock for seven consecutive weeks, and winning a patronage that has never been accorded a stock organization before in the history of this city.

Last week they presented "The Man From Home," with Mr. McWatters in the role of Daniel Voorhees. His delineation of the unsophisticated but very Indiana country lawyer, giving the role a reality, earnestness and individuality, was a revelation to patrons of the Grand. Mae Melvin won new honors as Miss Magner Simpson. Mr. Webb made a most effective Grand Duke; Mr. Howard was an ideal Earl of Hawesville; Mr. Krueger, very good as the English duke, and, in fact, the entire cast gave satisfaction.

The settings were correct and handsome throughout, and reflect great credit upon Harry, Director Bennett Finn, Scenic Artist Raymond Black and Stage Manager Victor Fletcher. "The Man From Home" will long be remembered in Terre Haute by the patrons of this excellent stock company.

"GIRL HE COULDN'T BUY" AT THE LEXINGTON.

The company presenting "The Girl He Couldn't Buy," at the Lexington Opera House, includes: Florence Joyce, Lillian Country Lawyer, giving the role a reality, earnestness and individuality, was a revelation to patrons of the Grand. Mae Melvin won new honors as Miss Magner Simpson. Mr. Webb made a most effective Grand Duke; Mr. Howard was an ideal Earl of Hawesville; Mr. Krueger, very good as the English duke, and, in fact, the entire cast gave satisfaction.

The performance will be reviewed in detail in next week's issue.

POLY, BALTIMORE, OPENS APRIL 5. Poly's Academy, Baltimore, will open as a stock house April 5 with "Under Cover."

The company will include: Hammond Buchler, Florence Rittenbach, who closed last week at the Poli Players in Washington; J. Hammond Dally, Russell Fillmore and Louise Kent.

Henry Kent's will be resident manager.

KEITH SIGNS DUDLEY AYRES.

Dudley Ayres, the leading man with the Grand Opera House Players, of Portland, Me., has been signed to appear with the R. F. Keith Players at the Portland, Portland, Me. It is expected that he will open the first week in May.

ALBEE STOCK OPENS SOON.

The Albee Stock Company will open in Providence, R. I., on April 17. This appearance will be the start of its sixteenth season in Providence, and judging from the list of plays selected for presentation, namely, "The Miracle Man," "Kick In," "Outcast," etc., would prove successful.

JOHN WOODFORD closed with the Grace Baird Stock Co. after a successful engagement, and will lay off in Kansas City for a couple of weeks before starting in rehearsals with the Lester Lindsay Theatre Co.

EILEEN GURNEY, at Proctor's Yankers Theatre this week, will appear in a new one act play entitled "The Apache," written especially for her by J. Victor Wilson, press representative at the Strand.

DEMAREST STOCK CO. closed March 25 at Loubing, N. C. for four weeks, to arrange for tent opening, April 24. Demarest's outfit will be new from front to back, 7,500 R. T., with two thirty midlands, seating 15,000, all new seats, stage, scenery, lights, piano, Deagan euphonium. Most of the old people were held over, but a few changes and additions will be made. The Demarest Stock Co. is in its fifteenth year without a losing season.

REX SNEEGROVE, the new leading man at the Strand Arcade Theatre, New York, O., opened March 28, replacing M. A. Campbell.

THE Copeland Bros., who have been playing Middle Texas, will open the all-around season April 8 with the Magnet Theatre. The company will be carrying a concert band and orchestra of ten pieces and playing their own copyrighted plays, with all special scenery and effects. They will carry twenty people.

(In answering ads, please mention "CLIPPER.")

The Lonesome Melody--GREATEST "SINGLE" EVER WRITTEN!--Just Released!

Lyric by
DAVID YOUNG

AND NOBODY CARES FOR ME!

Music by
CHAS. WARFIELD

1st VERSE.
I had a sweetheart once I loved,
And I was happy as could be,
But now he's gone and left me here,
For someone else to love.
Some of these days he'll look for me,
If you'll be a pal of mine,
No more will I have to pine,
For this love-sight was mine.

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CHORUS.
"Cause I ain't got nobody,
And nobody cares for me,
That's why I am sad and lonely.
Say, won't you take me with me!
'Cause I'll sing sweet songs all the time,
If you'll be a pal of mine,
'Cause I ain't got nobody,
And nobody cares for me.

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McKINLEY MUSIC CO.

CHICAGO OFFICE, Grand Opera House Bldg.
E. CLINTON KEITHLEY, Rep. Professional Dept.NEW YORK OFFICE
80 FIFTH AVE.THE PSYCHOLOGY OF "POSITION"
AS APPLIED TO VAUDEVILLE.BY GEORGE SCHNEIDER.
Manager Garden Theatre, Baltimore, Md.

The average vaudeville actor regards "position" as highly as the laborer regards his wages on Sunday night, and there is seldom a performer that is willing to open the show. When a manager is obliged to assign acts to their various positions he becomes a veritable Verdur. Indeed, figuratively, he receives a fusillade of shots that makes him wish he were on impregnable Fort Mifflin. The playlet following may help to make a manager's position clearer.

POSITION.
A SATIRE IN ONE ACT.

Characters:

MR. ACTOR.....By Himself
MR. ACTRESS.....By Herself
MANAGER.....By George Schneider
Costumes: Modern and appropriate for stage wear.
MR. ACTOR: Pull dress.
MR. ACTRESS: Evening dress.
Manager: Check suit and colored cloth-top shoes.
TIME: Last week.
PLACE: Garden Theatre Stage.
[The act opens with Mr. Actor and Mrs. Actress hurrying to conceal their engagement.]
MR. ACTOR--If you don't take me out of No. 2 spot I'll quit.
MANAGER--Now listen to me, I say--
MR. ACTRESS (interpolating)--I think you--
MANAGER--listen, lady. Let me talk. As I--
Mrs. A.--What do you say when you do talk?
Mr. A.--My reputation is here.
MANAGER (interpolating)--Old anyone ever tell you that you were an artist?

Mrs. A.--I think you are horrid! Don't talk that way to my husband.
MANAGER--The management pays me to assign positions. I have placed you where I believe you will strengthen the act. Now--
Mrs. A. (sobbing)--I'll quit; I won't stay in No. 2 (cries).
Mr. A.--You see my wife objects to No. 2 spot. See what--
MANAGER--Why don't you leave your wife at home and get a girl who won't get homesick?

Mrs. A. (sighing)--I have decided to quit.
MANAGER--All right!

Quite recently a well known female baritone was booked and after one turn sent for me. When I appeared back stage she was standing with her husband.

"Mr. Schneider," began her husband, "my wife cannot possibly play here if you do not move her up to No. 5 or 6 spot."

"But," I explained, "that is impossible. The act preceding and the act following require time for stage setting. I have to place acts where they will please the audience, and surely, you will agree that I know the audience better than you!"

"That may be," he replied, "but my wife's reputation will suffer, and she stalked away in dignity."

It was quite apparent that the woman was new to vaudeville. As I was a ladies' man, how long have you been in the business?

"Five months."

"Let me give you some sound advice, then. Your husband will work you over in an instant if you insist in dictating to the different managers, who are sitting at home."

"I was an experienced theatrical man, he would not attempt to tell me manager how to run his show, etc. etc."

After talking to the husband, twenty minutes he agreed to return, etc. She finished the day, but appeared in the evening and informed me that she was going to quit. Her husband would not let her work, etc.

When an act stops working on such short notice, the manager is sometimes forced to make changes in position, and the telephone and telegraph are worked overtime.

The real artist behaves like a real person and rarely gives a manager trouble.

The near-artist is impressed with his importance,

but seldom does he impress any other person. I have had performers try to pull off stunts that would fool anyone not familiar with their tricks. Frequently an actor will appear before the foot lights and yodel a few notes. When the audience comes to move he is unable to satisfy them. His yodeling is the result of practice in the few notes he has learned. Hearing will appear and rub his fingers up and down the strings and endeavor to lead the audience to believe that they are real performers, when as a matter of fact they are unable to do more than sound a few chords, while many things enter into an act, this is permissible. For if they cannot go into detail in some things they resort to other devices that usually mislead.

Usually there are two or three "strong" acts on every bill. That is, the acts which the object is to awaken interest in the audience from the start. Of course, the real feature is reserved, and it must be clear that a manager is a hard judge of an audience than a player. I talk with patrons daily to learn their likes and dislikes, and then I try to place the acts in a manner to please them. It is a hard job, but it is a hard job, and it is a hard job.

I have the least trouble with foreign acts. When they are placed in a certain position they usually accept it without argument. This may be due, perhaps, to a different position they obtain abroad. In London, England, for example, a performer may appear at two or three small halls in one night. A feature act over there may open a show at one hall and close the show at another.

There is a vast difference between the so-called big time and small time bills. On big time the

weakest act usually opens the show, and it is built up progressively, but on small time the acts must be placed to the best advantage.

In Chicago some years ago, when I was on the road, I had an act carrying fourteen persons. After rehearsal, one Monday morning, was suddenly approached by another actor on the bill, and was told I must quit. "Why?" I demanded. "I have been cancelled," he replied, "the manager wants me to open the show and I won't do it, see?" I did not see, and sought the manager. He explained the circumstances and I realized he was right.

The members of my troupe were picked performers and were able to do "singles" and "doubles." I agreed to stick and open the show for him until he could obtain other acts. The fact that I belonged to the union actors, and did not wait out was not pleasing to the other members of the show outside of my troupe. After the first show had been given I was called into the business office and met a representative of the union. He not only complimented me on the stand I took, but he asked a fee of \$100 on the actor who precipitated the trouble by refusing to accept No. 1 position.

FUNNYBONE Here's the whole "proof" in a nutshell. **FUNNYBONE** is published every three months for comic entertainers at 25 cents a copy or \$1 per year. **FUNNYBONE** is a new, ready and contains two great Monologues, two sure-fire Skerdes for two males, an original passee for male and female, a cracker-jack Minstrel First-Part, two new Parodies on popular songs, besides over fifty choice gags and jokes that will fit into almost any act. Remember the price of **FUNNYBONE** now. It is only 25 cents and money cheerfully refunded if not entirely satisfactory. Send orders to **FUNNYBONE PUBLISHING CO.**, 1493 Broadway, New York, (Dept. C).

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THIS COUPON will be returned and attached to your material, and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or the name of the act is being used. Further acknowledgment will be made by the names and numbers being published.

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When you register a play or scenario that you intend to submit for reading to any producer, we will furnish a label to be attached to the original, showing that the same has been entered in **THE CLIPPER** Registry Bureau. Get the idea?

BOSTON.

We have two new plays to document this week. They are "Stop! Look! Listen!" at the Colonial, and "Groggery" at the Lyric. Notwithstanding the theatrical business is exceptionally good.

HOLLIS (Charles Frohman, Rich & Harris, mgrs.)—Cyril Maude, the eminent English actor, opened March 27.

COLONIAL (Charles Frohman & Wm. Harris, mgrs.)—Gail Davis, in "The Little Minister." Look! Listen! opened here 27.

GROGGERY (Wm. Harris, mgr.)—Second week of "Alone at Last," to great business.

FLYING (Fred N. Wright, mgr.)—"Sutton," now in its second week.

WILSON (William Thos. Co., mgr.)—"Hobson's Choice" is in its third week.

PARK SQUARE (Fred N. Wright, mgr.)—Third and last week of "The Little Minister."

MAJESTIC (Wilson-Stewart Co., mgrs.)—Seventh week of William Sherry's "Phantom" to excellent returns.

CARLEZ SOUVAIN (John Craig, mgr.)—"Under Cover" is being played for a second week by the Craig Players.

WALTON'S CASINO (Charles H. Walton, mgr.)—The Globe Trotters are here, and the Gay New Yorkers are to follow.

GAIRY (George B. Hatchler, mgr.)—Twentieth Century Maids opened 27 for the week. Bon Tons met.

HOWARD (George E. Lothrop Jr., mgr.)—The whistling is supplied by the Cherry Rovers. The acts are "The Yellow Peril," Smith and Kantman, the Marquise, Hobson and Horton, Cedar and Jolly, Arding and Arding, and Frank Garfield. Military Maids next week.

KRIST'S (Robert G. Larsen, mgr.)—Bill week of 27: Million Dollars Fashion Show, Valerie Barker and company, Dooley and Ruge, the Elephant Ball, Andy and Emma, Pennes and Balis, Lucy Gillett, and Stan-Straly Trio.

LYRIC (Wm. Harris, mgr.)—March 27-29: Lee Zimmerman, Dawson, Langman and Covert, Fordpoff and Rose, Storch and Greenwell, Edward Ables and company, Sid Lewis, and Gerson and Carl.

APRIL 1: Fred N. Wright and Miss Peters, Margaret Ford, Beadle, Lee, Conn, Miss Peters, and company.

LYON'S GLOBE (Frank Mearns, mgr.)—Bill 27-29: The Kasse, Crumby and Cross, Arthur Havel and company, Clark and McCallough, Little Caruso company, and others.

FOR 30-APRIL: Lee Zimmerman, "The Sword of Fate," Vera De Bausdill, Zeno, Jordan and Zeno, and others.

LYONS ST. JAMES (Joseph Brownson, mgr.)—Bill 27-29: De Waza, Cerny, Nilman and Kennedy, "The Sword of Fate," Will Davis, and Miss Hamilton.

FOR 30-APRIL: Gormley and Caffrey, Cummins and Glavin, Little Caruso company, Sid Lewis, and Dawson, Langman and Covert.

GORMLEY'S CASINO (John B. Comerford, mgr.)—Warren and Port, Swain's cats and rats, De Lisle and Dupont, Catherine Hayes, and company.

DECATUR COMEDY FOUR, and Lord To pe.

SCOTLAND SQUARE (A. H. Mearns, mgr.)—Waltang, Leffering Troupe, Old Homestead Four, "Fired From Fate," Carl Kasse, Troupe, Bisset and Boston, and "Virginia Days."

BIZOT (Harry Gustafson, mgr.)—Myra L. Eckhoff, George Edwards, and pictures.

ST. LOUIS.

OLYMPIA (Walter Sanford, mgr.)—"The Birth of a Nation" will end its engagement week of March 26.

SUMMIT (Melville Stolt, mgr.)—"A Pal of Silk Stockings" week of 25.

GAYETY (Donna W. Stuart, mgr.)—"Higways at the Race Track" and "Otto, the Flying Dutchman," week of 26.

STAYBORN (L. Reichenbach, mgr.)—"The Michael Makers" week of 27.

PAK (J. H. Tillman, mgr.)—"The Girl of My Dreams" week of 27.

SHERMANOAN (Wm. Zepp, mgr.)—"Along Come Ruth" week of 27.

W. GRAND CENTRAL (Wm. Stevens, mgr.)—"The Flint," starring Marie Walcott and Joan De La Cruz, will be second week of 27.

COLUMBIA—Bill week of 27: Ralph Herz, Clara Morrison, and Fred Smith.

SCOTT and Henry Kesse, Haydn, Bond and Haydn, Scott and Hagar, Merritt and Sylvester, and Orpheum Weekly.

GLASS CREEK HOUSE—Bill week of 28: "Which One Shall I Marry," Neil McKinley, Hassel Kirtle Trio, Six Musical Spillers, Lewis and Norton, the Three Amers, Taylor and Brown, Grant Arneson and company, the Salvagers, animated and comedy pictures.

NEWARK, N. J.—Newark (Geo. W. Robbins, mgr.) week of March 27: "Daddy Long Legs," "Mutt and Jeff" next.

BRIDGE (Lee Ottolenghi, mgr.)—"Quintners" were of 27.

OPERA (Clifford Stock, mgr.)—"The Brownell-Stock Stock closes its season. In "Potash & Perimeter," week of 27.

MINNIE'S THEATRE (Tom Miner, mgr.)—"Puss Puss" week of 27, with specialties. A. Minchin and Maloney next.

LOVE'S (Eugene Meyer, mgr.)—Bill 27-29: Murphy and Lachner, Grob, and Mille Grand, C. H. O'Donnell and company, Frank Terry, Three Lobs.

JERSEY CITY, N. J.—B. F. Keith's (W. R. Garin, mgr.) bill March 27-29: Pero and Witton, Matt Kesse and Dave Smith.

KYLE and company, Wood, Melville and Phillips, "The Footlight Girls."

ACADEMY (Jack Meadow, mgr.)—Dark week of March 27. Lady Bonbonners week of April 1. Yellow Hair next.

HOBOKEEN, N. J.—Dumple (A. M. Bruggemann, mgr.) Jack Singer's bill of March 27.

THEATRE (G. S. Bann, mgr.)—Bill 27-29: Putnam and Lewis, Kelso and Craig, Hanny and Weston, Devere, Frise and Hasebo, Tower and Hughes.

For 30-April 1: Cotton and Long, Forrester and Lloyd, Three Hobs, Hendricks and Padula, and Deke and Horner.

PHILADELPHIA.

The new offerings March 27 and week are: Maude Adams in repertoire, at the Broad, and "A World of Pleasure" at the Lyric.

BROAD (Nixon & Zimmerman, mgrs.)—Maude Adams, in "Peter Pan" and "The Little Minister," 27 and week.

LYRIC (Edward Blumberg, mgr.)—"A World of Pleasure" has its first local view 27.

AMERICAN (Nixon & Zimmerman, mgrs.)—"Nobody Home" began its second week 27.

ZEPPELIN (Chas. E. Thompson, mgr.)—"Zeppelein's Follies" began, 27, its fifth and final week 27.

GARRICK (Chas. E. Thompson, mgr.)—"It Pays to Go to the Theatre" began its third week 27.

METROPOLITAN OPERA HOUSE (Alfred Hoegele, mgr.)—

vanderbilt with feature films starts 27. For 27-29: Maryland, Melody, Maida, Beaumont and Arnold, Mack, Albert and Mack, Bell and Florida.

For 30-April 1: Dayton Family, Victoria, Four, Gayne and Gossie, and Bernard, Pinner and Carmichael.

GLOBE (Shubert & McGraw, mgrs.)—Bill week of 27: James J. Corbett, "Feminae Clarke, Sue and company, Walton and Golden, three Norris Sisters, Alice Hanson, Walter D. Neiland, Joe Langham, Dublin-Heddy Troupe, and Magic Kettle.

COLONIAL (Chas. E. Thompson, mgr.)—Bill week of 27: "The Waltz Dream," "A Night at the Club," Fustini, Sister Jones and Sylvester, Rock's monks, Keen and White, Natalie Navarre, and hovers picture.

CHAS. KEIN'S (J. J. Springer, mgr.)—"The Girl of My Dreams" 27-April 27-29: Mutually, Frigree and company, Jack George, Alan, Phil and movie pictures.

For 30-April 1: F. J. Deen and Gless, Phil and movie pictures.

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BROADWAY'S

BROADWAY MUSIC CORP., WILLIAM TITZER, PRES.
435 W. 45th St., N. Y. C.
CHICAGO, 145 N. CHAS. ST.

WITH YOUR F
(YOU STOLE)

WORDS BY WILLIAM TITZER. THE BOY WHO WROTE "HARRY'S SHIP" (CHORD) AND "IT'S GREAT TO MEET A FRIEND FROM YOUR HOME TOWN."

mgr.—George De Diphilip's Ballet Russe, for six performances, beginning 27.

WALNUT (Edgar Stankard, mgr.)—Fiske O'Hara, 27, Kilkenny, week of 27.

ROCKEFELLER (Wm. W. Miller, mgr.)—"The Stock in 'A Fool There Was'" 27 and week.

AMERICAN (Wm. F. Barry, mgr.)—"The Stock in 'A Fool There Was'" 27 and week.

B. F. KERRIN (W. T. Jordan, mgr.)—Melville Ball and Irene Bonard are the headliners week of 27.

Others: Frances Nordstrom and company, Hall and Norton and Lee, Daniels and Conrad, Grobe's animal, Marguerite Farrel, Sabina and Browner, Alexander Broke, and moving pictures.

CHAMP (W. D. Wegerfarth, mgr.)—Bill week of 27: "The Midnight Follies," Kob and Hartland, Fred Green, Felle and Maxson, Queenie Dwyer, Aerial Dible, and moving pictures.

Wm. FARR (Wm. W. Miller, mgr.)—Bill week of 27: "The Midnight Follies," Kob and Hartland, Fred Green, Felle and Maxson, Queenie Dwyer, Aerial Dible, and moving pictures.

and company, Amanda Gilbert, and Ford and Powers.

KERVENON (M. W. Taylor, mgr.)—Bill week of 27: Monde and Sells, Houd Houdell, Three Alex, Ruddy and Mahoney, the Freeman, Weber and Wilson, and movie pictures.

CASINO (Wm. L. Leslie, mgr.)—Bertolami Burckel 27 and week.

GAYETY (Joe Howard, mgr.)—"The Ginger Maids" 27 and week.

FRANCESCO (Robert Morrow, mgr.)—"The Crack-cracks" 27 and week.

DUNCAN'S (Frank Dumont, mgr.)—Stock burlesque.

MILWAUKEE, Wis.—Davidson (Norman Brown, mgr.)—Taylor Holmes, in "His Majesty, Bunker Bean," March 26-27. David Warfield 30-April 1.

MAJESTIC (J. A. Higley, mgr.)—Bill week of 27: Mule skin, Stuart Brown, Nozelli, Shown City

NEXT WEEK'S VAUDEVILLE BILLS

April 3-8

U. S. O. COMPANY
NEW YORK CITY.
Columbian.

Myra Kennedy
John C. Bent
Whitman & Carroll
Fred J. Smith & Co.
Franklin Arnold & Co.

Quigley & Fitzgerald
Kenneth Casey
Paul Connelly
Francis & Rita
Vilner, Walter & Co.
James & Betty Morgan
Marcel Weyland

Royal.
Robert E. Keane
Berwick & Simpson
Tate & Jason
Kinney & Burton
Robert Haynes

George Lewis
Ben Stanley Trio
Tomato & Webb
Dorothy Regal & Co.
Bashwick (Mich.)

Lee Sears
Alfred Dierbach & Co.
Walter & Fields
Hogan & Meade
Al. Herman

Harry & Eva Puck
Benjamin's Four Ladies
Brook Stevens
Marshall's Four Ladies
Barnes & Hoffman (Mich.)

Wm. Gaston & Co.
Gloria Board
Alice & Bordoni
Wendell & Search
Singing Norman
Coke & Douglas
Daily Sisters & Co.

Prospect (Mich.)
Frances Nordstrom & Co.
Parish & Pura
Ventrone Rose
Dave Hiron & Co.
Sibley Clark & Co.

ATLANTA, GA.
**Forty-
Eight & Clark**
Clown King
Le Netto & Gilbert
Night in the Zoo
Rex Circus
Tosha Tucker
Miranda Band

BIRMINGHAM, ALA.
Sylvia
First Half
Lester & Murre
Wendy & Williams
The Olds
Ben Moore & Co.
Three Jolly Jacks
The Last Days
Florence Duo
Tina & Lucy Reed
Henry & Thomas & Co.
Marty Metville

BUFFALO, N. Y.
Shen's
Joe E. Bernard & Co.
Kemp & Norton
Alfred Whelan
Burdell Patterson

BOSTON.
Keith's
Leipzig & Rind
Fidelity & Schofield
Long Rock Band
Lillian Remond
De Witt, Burns & Co.
Sarah Padden & Co.
Floss & Jacques

BALTIMORE.
Maryland.
Gaston Palmer
Comfort & King
Lolla Hodge
Marie & Mary

Conrad & Rugg
David & Fay & Rose
Chas. E. Weiss & Co.
CHATTANOOGA.
First Half
Samson & Delish
Le Dockstater
Henry & Co.
Shirley Sisters
Slater & Muller

CHICAGO.
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Shirley Sisters
Slater & Muller

San Sherman & Co.
Le Dockstater
Henry & Co.
Shirley Sisters
Slater & Muller

CHARLOTTE, N. C.
Victoria.
First Half
Gladstone & Fanning
Sister Clark
Last Half
Billy Brown & Co.
Marx Bros. & Co.
Dorsey & Alford

CLEVELAND, O.
Keith's
Foster, White & Co.
Chas. Olcott
Burt
Rogell Bros.
McIntyre & Heath
Wendell & Search

COLUMBUS, O.
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McIntyre & Heath
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Lady Sen Mat
Greely & Thorne
Morton & Moore
Cassidy & Co.
Margaret & Co.
William Citty
Marry Glard & Co.

MONTREAL, CAN.
Orpheum.
J. Firpo's Minstrels
Chas. L. Lecher
Fred Giff
Lew Madden & Co.
Kadavallan, Tamm, & Co.

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Vasco
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Joe Howard & Clark
McDonald & Chap
Vasco
Calliste Constant
Billy Brown & Co.
Dorothy Rose
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Homer Lind & Co.
Edna C. Lind
Kitty Edwards Sextette
(Four to six)
Lincoln.
Sundae
"The Coast Girl" (Tub.)

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"M AT YOUR SERVICE, GIRLS"

By GROSSMITH and WARD

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Great for Single, Double and Mixed Quartettes. Orch. in all keys. Write at once or call.

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DAVENPORT, IA.

Columbia.
First Half
Bolger Bros.
Jas. Thompson & Co.
Adair & Adelphi
The Statues
(One to fill)
Last Half
Amores & Murray
Emmett Dwyer & Co.
Earl & Curtis
Kerlie Family
Mack & Valmar

DES MOINES IA.

Orpheum.
First Half
Kurtis' Roasters
Westman Family
The New Leader
Spencer & Williams
(Two to fill)
Last Half
Trent's Dogs
Marie Dore
Hugo B. Koch & Co.
Cantor & Lee & Co.
The Statues
(One to fill)

DULUTH, MINN.

New Grand.
First Half
Three Anderson Sisters
Minnie Gorman
May & Addie
Emm. Samico & Co.
Last Half
Hanson & Hanson
Lillian Sling
The Deberry
Gardner's Circus

EAST ST. LOUIS, ILL.

Eber's.
First Half
Garciatti Bros.
Frank Ward
Harry & Augusta Turpin
Sully Family
Kennedy & Hart
Three Clowns
John T. Doyle & Co.

EVANSVILLE, IND.

New Grand.
(Split with Terre Haute)
First Half
Juggling De Lisle
Benington Sisters
Hans Connelly & Co.
Victor May & Co.
Last Half
Juggling De Lisle
Benington Sisters
Hans Connelly & Co.
Victor May & Co.

FT. DODGE, IA.

Princess.
First Half
Frances & Holland
Hawley & Hawley
The Flirting Widow
(One to fill)
Last Half
The Laughlin
Murry & Gill
Princes & Gill
Five Lincolns

FT. WILLIAM, CAN.

Orpheum.
First Half
(Three Anderson Sisters)
Pauline Simon
May & Addie
Emm. Samico & Co.

GREEN BAY, WIS.

Orpheum.
First Half
Elder's Circus
Kathleen & Sherry
Kenny & Hollis
(One to fill)
Last Half
HANNAL, MO.

Park.
First Half
"Prince of
"Teuphit" (Tab.)
Last Half
Jack Birchley
Marcus & Whittle
Tom & Edith Almond
Lena & Asseline Family

IRONWOOD, MICH.

Temple.
(April 4, 5)
Alme Beano
Victorine & Solar
Clayde Correll
Box Cars Duo
Boos & Ellis

KANSAS CITY, MO.

Globe.
First Half
Cora Miller Trio
Bertha & Lillian
Farrell & Farrell
Rebecca May

KENOSHA, WIS.

Virginita.
First Half
Gardner's Maniacs
Gene Fletcher
"The New Leader"
Bessie Bromberg
(One to fill)
Last Half
"Little Miss Mopsy"
(One to fill)

LINCOLN, NEB.

Lyrie.
First Half
Edith Wood
Gardner's Maniacs
Gene Fletcher
"The New Leader"
Bessie Bromberg
(One to fill)
Last Half
Cora Miller Trio
Bertha & Lillian
Farrell & Farrell
Rebecca May

MADISON, WIS.

Orpheum.
First Half
VIII & Keap
Arthur & Lucy
Song & Dance Revue
(Two to fill)
Last Half
Bolger Bros.
The Earl & the Girls
Gene Boring
Edge of the World
Rogers, Pollock & Rogers

MINNEAPOLIS.

New Grand.
First Half
Van Orsdel Trio
Lucia's Maniacs
Storm & Maureen
Sveinall
The Co-Eds
Last Half
Adolph
McCormick & Wallace
Hawley & Hawley
Henson & Clifton
(One to fill)

PARSONS, KAN.

First Half
Frances & Holland
Hawley & Hawley
The Flirting Widow
(One to fill)
Last Half
The Laughlin
Murry & Gill
Princes & Gill
Five Lincolns

PEORIA, ILL.

Orpheum.
First Half
Three Anderson Sisters
Pauline Simon
May & Addie
Emm. Samico & Co.

QUINCY, ILL.

Orpheum.
First Half
Wilton Sisters
Mary Dore
Sebastian Merrill & Co.
Dan Rogers & Girls
(One to fill)
Last Half
Rockford, Ill.

ROCKFORD, ILL.

New Palace.
First Half
Earl & Curtis
Three Porter Duane
Kerlie Family

ST. LOUIS, MO.

First Half
Earl & Curtis
Three Porter Duane
Kerlie Family

"This Way, Ladies" (Tab.)

SUPERIOR, WIS.

People's.
First Half
Dais & Weber
E. J. Moore
(One to fill)
Last Half
Hanser & Long
Doris & Kitty
(One to fill)

SPRINGFIELD, MO.

Majestic.
First Half
LeBlanc & Lorraine
Wilson & Wilson
"The New Leader"
Bessie Bromberg
(One to fill)
Last Half
Luisa Coste
Crackerjacks
Sherman Van & Hyman
Frank Ward
The Cop
Jefferson.

ST. PAUL, MINN.

First Half
Honolulu Duo
Gude Family
Gardner's Maniacs
Gene Fletcher
"The New Leader"
Bessie Bromberg
(One to fill)
Last Half
Cora Miller Trio
Bertha & Lillian
Farrell & Farrell
Rebecca May

ST. BEARD, IND.

First Half
Hugh & Leander
Dorothy Herman
Ruth Hummer & Co.
Humbert Arnold
(One to fill)
Last Half
Elroy Sisters
Dorcas Beier & Bellie
Heath & Perry
Gene Boring
(One to fill)

ST. CINCINNATI, OH.

Orpheum.
First Half
Van Orsdel Trio
Lucia's Maniacs
Storm & Maureen
Sveinall
The Co-Eds
Last Half
Adolph
McCormick & Wallace
Hawley & Hawley
Henson & Clifton
(One to fill)

ST. PAUL, MINN.

First Half
Hanson & Hanson
Lillian Sling
The Deberry
Gardner's Circus

ST. WORTH, TEX.

Austyn, Tex.
Majestic.
First Half
Kartell
Laudan & Scarlet
Emm. Samico & Co.
Fay, Tom, Colers & Fay
Karl Eddy's Pats
DALLAS, TEX.

DAALLAS, TEX.

Majestic.
First Half
Gardner Trio
Loddy Watts & Townes
Way Bridges
Majestic
Charles Scott
Stainer's Comedians
Allen & Allen
Rapid & Fairfax
Howard & Davis
Dunham's Bell Rings

FT. WORTH, TEX.

Australian Wolf.
First Half
Henry G. Rudolph
"On the Couch"
Hamilton & Barber
The Canine
Mao & Tally
Toots Pats

HOUSTON, TEX.

Majestic.
First Half
Helen Reid Wallin Trio
Girl from Milwaukee
"Married Ladies Club"
Alexander Kide
Hurry & Adams
Marilyn Nordstrom
Seven Colored Men
Little Rock, Ark.

LITTLE ROCK, ARK.

Majestic.
First Half
Helen Savage & Co.
Emma Carus
Hofford Family
Marilyn Nordstrom
Kartell
Laudan & Scarlet
Emm. Samico & Co.
Fay, Tom, Colers & Fay
Karl Eddy's Pats

Bottomen Troupe

First Half
Five Belmonts & Co.
Williams & Sledge
Frank Hays & Co.
Neil McKinley
Last Half
Mabel & La Roy Hart
Goyford Linton
Sully Family
Thorne
Sebastian Merrill & Co.

VIRGINIA, MINN.

Royal.
First Half
Doris & Kitty
Hanser & Long
Doris & Kitty
(One to fill)
Last Half
E. J. Moore
Doris & Kitty
(One to fill)

WATERLOO, IA.

Majestic.
First Half
Emmett Dwyer & Co.
Adolph
Serech White
Black & Black Birds
Trent's Dogs
Last Half
Kurtis' Roasters
Lynn & Dean
Westman Family
"The Act Beautiful"
(One to fill)

WINNEPEG, CAN.

First Half
The Three Westons
Edmond & Everett
Ben Smith
Symphonic Sextette
Last Half
The Three Westons
Edmond & Everett
Ben Smith
Symphonic Sextette

INTERSTATE CIRCUIT

Austyn, Tex.
Majestic.
First Half
Kartell
Laudan & Scarlet
Emm. Samico & Co.
Fay, Tom, Colers & Fay
Karl Eddy's Pats
DALLAS, TEX.

DAALLAS, TEX.

Majestic.
First Half
Gardner Trio
Loddy Watts & Townes
Way Bridges
Majestic
Charles Scott
Stainer's Comedians
Allen & Allen
Rapid & Fairfax
Howard & Davis
Dunham's Bell Rings

FT. WORTH, TEX.

Austyn, Tex.
Majestic.
First Half
Henry G. Rudolph
"On the Couch"
Hamilton & Barber
The Canine
Mao & Tally
Toots Pats

HOUSTON, TEX.

Majestic.
First Half
Helen Reid Wallin Trio
Girl from Milwaukee
"Married Ladies Club"
Alexander Kide
Hurry & Adams
Marilyn Nordstrom
Seven Colored Men
Little Rock, Ark.

LITTLE ROCK, ARK.

Majestic.
First Half
Helen Savage & Co.
Emma Carus
Hofford Family
Marilyn Nordstrom
Kartell
Laudan & Scarlet
Emm. Samico & Co.
Fay, Tom, Colers & Fay
Karl Eddy's Pats

HOUSTON, TEX.

Majestic.
First Half
Helen Reid Wallin Trio
Girl from Milwaukee
"Married Ladies Club"
Alexander Kide
Hurry & Adams
Marilyn Nordstrom
Seven Colored Men
Little Rock, Ark.

LITTLE ROCK, ARK.

Majestic.
First Half
Helen Savage & Co.
Emma Carus
Hofford Family
Marilyn Nordstrom
Kartell
Laudan & Scarlet
Emm. Samico & Co.
Fay, Tom, Colers & Fay
Karl Eddy's Pats

HOUSTON, TEX.

Majestic.
First Half
Helen Reid Wallin Trio
Girl from Milwaukee
"Married Ladies Club"
Alexander Kide
Hurry & Adams
Marilyn Nordstrom
Seven Colored Men
Little Rock, Ark.

OKLA. CITY, OKLA.

Lyrie.
First Half
Rawson & June
Fay & White
Polin, Lembar & Co.
Lanny Simmons
Paccho Troupe
Last Half
Lawton
Tom Davies
Jewel Comedy Trio
Three Imperial Japs

SAN ANTONIO, TEX.

Majestic.
First Half
Goe Brown & Co.
Willie Solar
Walter Milson Co.
Devine Williams
Carolina White & Co.
Donahue & Stewart
Mazie King & Co.

SPRINGFIELD, L.A.

Majestic.
First Half
Holmes & John
Walt & Mack
Hawson & John
Walton & Vivian
Last Half
Tulsa, Okla.

TULSA, OKLA.

Empress.
First Half
Lawton
Hawthorn's Minstrels
Lewy Comedy Trio
Francis & Kennedy
Sledge & Townley
Holmes & Burdman
Charles Sweet
Stainer's Comedians

TOPEKA, KAN.

Novelty.
First Half
Napoli & Fairfax
Howard & Fields
Carl & Edwards
Allen & Allen
Pan Burke & Gloria
Doddie
Hustman Trio

WICHITA, KAN.

Princess.
First Half
Sledge & Townley
Holmes & Burdman
Charles Sweet
Stainer's Comedians
Allen & Allen
Rapid & Fairfax
Howard & Davis
Dunham's Bell Rings

S. & C. CIRCUIT

ANACONDA, MONT.
Margaret.
(April 6)
Housch & La Velle
Con's Duo
Tom Bradford
Hearty Doctors
Cling & Nickerson

BUTTE, MONT.

Express.
First Half
Breakaway Barlow
Allman & Nevins
Gorman Bros.
Any Better & Blues
Hoyt, Strin & Daly
Russell Bros. & Menley

BILLINGS, MONT.

Habecock.
(April 4, 5)
To Old Song Revue
Grindell & Esther
Novelty Four
Hal Davis & Co.
Poster & Poster
Three Willie Bros.

CINCINNATI, OH.

Express.
First Half
Rath Bros.
Lewis & Chapin
Mr. & Mrs. Gomond
West & Van Sien
Chas. Olin
Dunedin Duo

DETROIT, MICH.

First Half
Les Kellers
Big Four
Chablain & Brum
Pat Co-Eds
Ruth's Boys
(One to fill)
Last Half
FARGO, N. D.

FARGO, N. D.

Grand.
First Half
Wunder's Dogs
Al. Lawrence
E. C. Cline & Co.
Four Bars
Last Half
Three Hostilia
Clare & L. H. Hople
GT. FALLS, MONT.
G. O. H.
(April 8, 9)
To Old Song Revue
Grindell & Esther
Novelty Four
Hal Davis & Co.
Poster & Poster
Three Willie Bros.

REBELLA, MONT.

(April 2, 4)
Breakaway Barlow
Allman & Nevins
Gorman Bros.
Any Better & Blues
Hoyt, Strin & Daly
Russell Bros. & Menley

CINCINNATI, OH.

Express.
First Half
Rath Bros.
Lewis & Chapin
Mr. & Mrs. Gomond
West & Van Sien
Chas. Olin
Dunedin Duo

DETROIT, MICH.

First Half
Les Kellers
Big Four
Chablain & Brum
Pat Co-Eds
Ruth's Boys
(One to fill)
Last Half
FARGO, N. D.

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First Half
Wunder's Dogs
Al. Lawrence
E. C. Cline & Co.
Four Bars
Last Half
Three Hostilia
Clare & L. H. Hople
GT. FALLS, MONT.
G. O. H.
(April 8, 9)
To Old Song Revue
Grindell & Esther
Novelty Four
Hal Davis & Co.
Poster & Poster
Three Willie Bros.

REBELLA, MONT.

(April 2, 4)
Breakaway Barlow
Allman & Nevins
Gorman Bros.
Any Better & Blues
Hoyt, Strin & Daly
Russell Bros. & Menley

INDIANAPOLIS.

Family.
First Half
Hyslop & Hall
John Ching-trong
(Two to fill)
Last Half
Howard & Davis
Juggling Bannans
John & Mary Family
Russell Bros.
(One to fill)

JANESVILLE, WIS.

Apollis.
First Half
Dais & Weber
Cora Miller Trio
(Two to fill)
Last Half
L. O. GORMAN.
Hippodrome.
Eight Black Dots
John & Mary Family
Howard & Davis
Juggling Bannans
John & Mary Family
Russell Bros.
(One to fill)

LEWISTON, MONT.

First Half
Sledge & Townley
Holmes & Burdman
Charles Sweet
Stainer's Comedians
Allen & Allen
Rapid & Fairfax
Howard & Davis
Dunham's Bell Rings

LEWISTON, MONT.

First Half
Sledge & Townley
Holmes & Burdman
Charles Sweet
Stainer's Comedians
Allen & Allen
Rapid & Fairfax
Howard & Davis
Dunham's Bell Rings

LEWISTON, MONT.

First Half
Sledge & Townley
Holmes & Burdman
Charles Sweet
Stainer's Comedians
Allen & Allen
Rapid & Fairfax
Howard & Davis
Dunham's Bell Rings

LEWISTON, MONT.

First Half
Sledge & Townley
Holmes & Burdman
Charles Sweet
Stainer's Comedians
Allen & Allen
Rapid & Fairfax
Howard & Davis
Dunham's Bell Rings

LEWISTON, MONT.

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Holmes & Burdman
Charles Sweet
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Allen & Allen
Rapid & Fairfax
Howard & Davis
Dunham's Bell Rings

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Sledge & Townley
Holmes & Burdman
Charles Sweet
Stainer's Comedians
Allen & Allen
Rapid & Fairfax
Howard & Davis
Dunham's Bell Rings

LEWISTON, MONT.

First Half
Sledge & Townley
Holmes & Burdman
Charles Sweet
Stainer's Comedians
Allen & Allen
Rapid & Fairfax
Howard & Davis
Dunham's Bell Rings

AT LIBERTY FOR NEXT SEASON. FIRST TIME IN 10 YEARS

ADAMS & GUHL

PRODUCTION COMEDIANS

Open for anything.

Address R. 10, BOX 2, HOPEWELL JUNCTION, N. Y.

(Continued from page 23.)

SACRAMENTO.

Empress.
Libby & Barton
Allen Trio
Mrs. Lorrill & Co.
Parr & Lytton
Mills & Lockwood
Strassell's Animals

SAN FRANCISCO.

Empress.
Royal Italian Seriette
Hoyard & Bell
Mrs. Ford, Allen & Co.
Edith Moss
Washington Outdone
Le Roy Bros.

SEATTLE.

Empress.
John Higgins
Novelty Trio
West & Boyd
Lee Ward
Sam J. Curtis & Co.
Kahala

ST. CLOUD, MINN.

Nemo.
(One day)
Hunger's Dogs
H. R. Giv & Co.
Thor. Rossini
Al. Lawrence
Four Barbs

ST. PAUL, MINN.

Empress.
Three Jemettes
Eae & Vyne
Hilton & Herbert
Red Stephens
Dr. Joy's Sanatorium
VINCENNES, IND.

LYRIC.

(Three days)
Nues & Edith
Howard & Deloris
Jouling, Barnum
Four Xylophones

PANTAGON CIRCUIT

GALVANY, CAN.
Paoli son.
Six Selenades
Doris Wilson Trio
Union & Spout
Mackin & Cig
Roach & McCoy

EMERSON, CAN.

Empress.
Empire Comedy Four
Six Stylish Sisters
Grand Prix of Six
Brows & Jackson
Graham, Nordberg &

LOS ANGELES, CAL.

Beaudin.
Dolry Mates
Nixson Bros. Co.
Vater & Wheeler
C. & E.
Angelo America & Bros.

OAKLAND, CAL.

Empress.
(Opens Sunday)
"Bachelor's
Wit J. Ward & Girls
Madde De Lery
Cavese Duo
Doris Elms

GOLDEN, U.

Empress.
Olive Otto
Broker & Winstfield
Callaghan & Carlin
Keehan & Kluwerth
Burt Wagner

PORTLAND, ORE.

Empress.
"Dream of the Orient"
"After the Wedding"
De Michele Bros.
The Cavalleros
Faber & Wehrs

SAN FRANCISCO.

Empress.
Bardolph School Girls
Norton & Hart
Reed & Wood
Al. Fields & Co.
Lusk & Robert

SAN DIEGO, CAL.

Empress.
Carmen Minors
Andy Lewis & Co.
Gibbs & Barton
Bett's Seals
Franky Sisters
Grey & Old Rose

SALE LAKE, CITI.

Empress.
Casualty Maids
Peak
Imperial Troupe
Beebe & Newton
Grace McCormack

SPOKANE, WASH.

Empress.
"In Temptation"
Hynes & Adler & Co.
Three Hickey Bros.
Beebe & McNeese
Ben Harris

SEATTLE.

Empress.
Joe Patton Trio
Redington & Grant
Mrs. Rob. Pittsman
James J. Morton
Gordon & C. C.
Sumner Six

TACOMA, WASH.

Empress.
Seven Bricks
Lottie and Roberts
Sally & Betty
C. & E. Cousins
Van Gey

VICTORIA, CAN.

Empress.
Seven Bricks
Lottie and Roberts
Sally & Betty
C. & E. Cousins
Van Gey

VANCOUVER, CAN.

Empress.
"Bachelor's
Ward & Virey
Horton & Hall & Co.
Donnelly & Donnelly
Sue, Jordan & Zeno

WATERLOO, CAN.

Empress.
Actonson Joe & Co.
Gee & Edwards
Scallion & Frost
Knapp & Cornelia
Chester's Dogs

LOREY CIRCUIT

Empress.
"Bachelor's
Ward & Virey
Horton & Hall & Co.
Donnelly & Donnelly
Sue, Jordan & Zeno

NEW YORK CITY.

American.
Romance
Paul Lewis
Kneest Evans & Co.
Fenton & Scott
Milton Pollock & Co.
Lynch & Zeller
C. & E. Cleveland

NEW YORK, N. Y.

Empress.
"Bachelor's
Ward & Virey
Horton & Hall & Co.
Donnelly & Donnelly
Sue, Jordan & Zeno

NEW YORK, N. Y.

Empress.
"Bachelor's
Ward & Virey
Horton & Hall & Co.
Donnelly & Donnelly
Sue, Jordan & Zeno

NEW YORK, N. Y.

Empress.
"Bachelor's
Ward & Virey
Horton & Hall & Co.
Donnelly & Donnelly
Sue, Jordan & Zeno

NEW YORK, N. Y.

Empress.
"Bachelor's
Ward & Virey
Horton & Hall & Co.
Donnelly & Donnelly
Sue, Jordan & Zeno

Greely Square.

Empress.
Erast & Vidor
Norma Gray
Mayne & Lyons
Al. White & Co.
Franky Sisters
Grey & Old Rose

Lincoln Square.

Empress.
Fortuna Fletcher
Abbott & White
Crawford & Broderick
Harry Hayward & Co.
Capt. Ross & Son
Black & White Revue

National.

Empress.
Murphy & Poler
The New Grand
Oscar Lorraine
The New Grand
Ferdie Roberts
Pantier Bros.

First Half.

Empress.
Alviero Duo
Hendrie & Padua
Will Atchile & Co.
Four & Five Cousins
Webb & Burns

Second Half.

Empress.
Alviero Duo
Hendrie & Padua
Will Atchile & Co.
Four & Five Cousins
Webb & Burns

Underworld.

Empress.
Laura & Billy Decker
Harry Le Clair
Annie Morris & Co.
Ganch Sisters

Empress.

Empress.
McGee & Anita
Dorothy Kennedy
Daisy Harcourt
Jouling, Barnum
Horton & Hall & Co.
Donnelly & Donnelly
Sue, Jordan & Zeno

Last Half.

Empress.
Alviero Duo
Hendrie & Padua
Will Atchile & Co.
Four & Five Cousins
Webb & Burns

Seventh Avenue.

Empress.
Crummy & Cross
Billy & Betty Dwyer
C. & E. Cleveland
"Crunchie
Lynch & Zeller
C. & E. Cleveland

Last Half.

Empress.
Alviero Duo
Hendrie & Padua
Will Atchile & Co.
Four & Five Cousins
Webb & Burns

BROOKLYN, N. Y.

Empress.
"Bachelor's
Ward & Virey
Horton & Hall & Co.
Donnelly & Donnelly
Sue, Jordan & Zeno

First Half.

Empress.
Alviero Duo
Hendrie & Padua
Will Atchile & Co.
Four & Five Cousins
Webb & Burns

Last Half.

Empress.
Alviero Duo
Hendrie & Padua
Will Atchile & Co.
Four & Five Cousins
Webb & Burns

Last Half.

Empress.
Alviero Duo
Hendrie & Padua
Will Atchile & Co.
Four & Five Cousins
Webb & Burns

De Kalb.

Empress.
George & Lily Garden
L. Kelly Forrest
Dundas & Co.
Kilkenny Four
Edna & Leonard
Marini Bros. & Bobby

First Half.

Empress.
Nip & Tuck
Lerner & Ward
Master Gabriel
Hodge Four
Black & White Revue

Fulton.

Empress.
Laur & Billy Decker
Trous & St. Gela
Royce's Dogs
Hodge Four
Master Gabriel & Co.

First Half.

Empress.
Laur & Billy Decker
Trous & St. Gela
Royce's Dogs
Hodge Four
Master Gabriel & Co.

Last Half.

Empress.
Laur & Billy Decker
Trous & St. Gela
Royce's Dogs
Hodge Four
Master Gabriel & Co.

Fulton.

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Laur & Billy Decker
Trous & St. Gela
Royce's Dogs
Hodge Four
Master Gabriel & Co.

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Trous & St. Gela
Royce's Dogs
Hodge Four
Master Gabriel & Co.

Fulton.

Empress.
Laur & Billy Decker
Trous & St. Gela
Royce's Dogs
Hodge Four
Master Gabriel & Co.

DETROIT.

Empress.
Wm. Morris
Reese & Bassel
Dundas & Co.
Hudson & Chain
Hodge Four

FALL RIVER.

Empress.
Bijou.
Gormley & Caffery
Dundas-Langan &
James & Fealy

Last Half.

Empress.
Penton & Grier
Jackson & Wahl
Fenton & Grier
Penton & Grier

HOBOKEN.

Empress.
Lyzie.
Last Half
Marine Band
Barry & Moffat
Bole of Bar Harbor

Last Half.

Empress.
Lyzie.
Last Half
Marine Band
Barry & Moffat
Bole of Bar Harbor

Last Half.

Empress.
Lyzie.
Last Half
Marine Band
Barry & Moffat
Bole of Bar Harbor

Last Half.

Empress.
Lyzie.
Last Half
Marine Band
Barry & Moffat
Bole of Bar Harbor

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Lyzie.
Last Half
Marine Band
Barry & Moffat
Bole of Bar Harbor

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Bole of Bar Harbor

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Lyzie.
Last Half
Marine Band
Barry & Moffat
Bole of Bar Harbor

Last Half.

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Lyzie.
Last Half
Marine Band
Barry & Moffat
Bole of Bar Harbor

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Lyzie.
Last Half
Marine Band
Barry & Moffat
Bole of Bar Harbor

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Lyzie.
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Barry & Moffat
Bole of Bar Harbor

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Last Half
Marine Band
Barry & Moffat
Bole of Bar Harbor

MILWAUKEE, WIS.

Empress.
Fire Marcell
Fran Meisel
H. B. Phillips
John & May Burke
Hodge Four

NEWARK, N. J.

Empress.
Majestic.
Pantier Bros.
Campbell
Katie White
Edwin Jolly & Co.

Last Half.

Empress.
Uroon
Lynch Bros. & Bobby
Three O'Neill Sisters
Arthur Havill & Co.
Boo Lancy

PROVIDENCE.

Empress.
Emery.
First Half
Vera De Bassal

Last Half.

Empress.
Emery.
First Half
Vera De Bassal

Last Half.

Empress.
Emery.
First Half
Vera De Bassal

Last Half.

Empress.
Emery.
First Half
Vera De Bassal

Last Half.

Empress.
Emery.
First Half
Vera De Bassal

Last Half.

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First Half
Vera De Bassal

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Emery.
First Half
Vera De Bassal

Last Half.

Empress.
Emery.
First Half
Vera De Bassal

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HELLO, BRISCO

I CALLED YOU UP TO SAY HELLO

SOLD ME IN YOUR LOVING ARMS

Both by GENE BUCK and LOUIS A. HIRSCH

THE TWO ENORMOUS SUCCESSES FROM THE ZIEGFELD FOLLIES, 1915

This is indeed an unusual concession, and we do hope the thousands of performers to whom, in answer to their requests for the above, we had to say "they are restricted" will now take advantage of this remarkable opportunity to have not one, but TWO WONDERFUL NUMBERS in their act.

Both these songs will make great "production numbers" for tabloid and burlesque shows.

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1039 Walnut St. - Phila.
ED. EDWARDS, Manager

(Continued from page 28.)
Bobbie & Nelson
Harriet
Gervais & Brucelle
Ed Ables & Co.

Last Half
De War's Circus
Darwin-Landin &

"Case for Sherlock" Over
Dave Ferguson
Furnham & Rose

ROCHESTER, N. Y.
Avon.

Kennedy & Nelson
Rose Berry
Lawrence & Edwards
Lewis-Belmont & Lewis
McIntosh & Ainslie

TOMAHAWK
Yonge Street.

Dave Wellington
McCormack & Irving
Marie Hilly
George Primrose & Co.
Tom & Stana Moore
Wm. O'Clair & Girls
Gutran & Newell

POLI CIRCUIT
BRIDGEPORT, CONN.

Plaza.
First Half
Bud Loshine
Cole & Wood
Ned Nestor & Co.
(To fill)

Last Half
Ned Nestor & Co.
(To fill)

Poli's.
First Half

Clifton

Wing & Ah Oy
Kelly & Galvin
(To fill)
Last Half
Mattie Quinn
Leighton & Kennedy
Hope & Lee
Girl & Gown Shop
(To fill)

HARTFORD, CONN.
Palace.

First Half
Apollo Trio
Mack & Mabelle
Marlin Van Hogen
"It Never Happened"
Ching Wba Four
Gallitt's Monkeys

Last Half
Leach-McQuinn Trio
Stanley & La Brack
Dorothy Southern Trio
Jungle Girls
Dave Ferguson
Iceholders

NEW HAVEN, CONN.
Miles.

First Half
Jack Glick
Johnson & Crane
Mae & Quinn
Don Linton &

Armstrong & Ford
Roberts & Verena
Sad Lorraine
Fiske & Pallen
Cole & Wood

Poli's.
First Half
Marlin Eddy & Roy
Dave Ferguson
Hoey & Lee
Girl & Gown Shop

Last Half
Wing & Ah Oy
Ching & Eunice Van Co.
"It Never Happened"
Golding & Leasing
SCRANTON, PA.

Poli's.
First Half
Benedetto Bros.
Daniels & Walters
Chas. & Ada Latham
Odeen Four
Kane & Herman
Ida Schmel

Last Half
Cabill, Clifton & Goss
Benedetto Brothers
Daniels & Walters
Chas. & Ada Latham
Kane & Herman
Ida Schmel

SPRINGFIELD.
Palace.

First Half
Fred & Albert
Shaw & Culbaine
Rita Gould
Swarts Bros. & Co.
Kiss & Bernie
"Limousine Romance"

Second Half
Apollo Trio
Ching Wba Four
Quinn & LaFerty
Fashion Show

WATERBURY, CONN.
Poli's.

First Half
Leach-McQuinn Trio
La Fette Etra
Leighton & Kennedy
Dorothy Southern Trio
Quinn & LaFerty
Iceholders

Last Half
Maglin, Eddy & Roy
Shaw & Culbaine
Ned Nestor & Co.
Wardle Van Hogen
Gallitt's Monkeys

WILKES-BARRE.
Poli's.

First Half
Cabill, Clifton & Goss
Benedetto Brothers
Daniels & Walters
Chas. & Ada Latham
Kane & Herman
Ida Schmel

Last Half
Benedetto Brothers
Daniels & Walters
Chas. & Ada Latham
Kane & Herman
Ida Schmel

WORCESTER, MASS.
Plaza.

First Half
Harry Sykes
Flake & Pallen
Last Half
Mack & Mabelle
Armstrong & Ford
Roberts & Verena

Poli's.
First Half
Picture
Stanley & La Brack
Chas. & Ada Latham
Three Infer Boys
Fashion Show

Last Half
Fred & Albert
Shaw & Culbaine
Ned Nestor & Co.
Kiss & Bernie
"Limousine Romance"

THE EXPOSITION.

The Panama-Pacific International Exposition at San Francisco played to \$150,000 in February. The expenses were \$117,000.

Some departments of the Exposition have been practically eliminated. But one man now represents the entire division of exhibits. The largest division, owing to salvage work, is that of the division of work, employing sixty persons.

It is estimated that it will take eight months more to complete the salvage and restore the site of the Exposition, and from twelve to sixteen months to entirely wind up the business of the Exposition Company.

GEORGIA SPRING FESTIVAL.

Plans are being developed in Augusta, Ga., for a big Spring festival, to be known as "Augusta Week," to be held during the week of April 11. Street parades and free attractions are to be some of the features. Arrangements are under the direction of Colonel Sanford S. Cohen.

SIGNS OF SPRING.

W. B. Ingham, of New York, and a staff of amusement device builders are putting new wrinkles into commissions for Manager I. M. Martin, at Chester Park, Cincinnati.

FAIRVIEW PARK SOLD.

Fairview Park, Terre Haute, Ind., which went into the hands of a receiver in 1914, and remained closed last season, has been sold at sheriff sale to a construction company. Buildings, fences and figure eight have been torn down and disposed of, and ground offered for sale as residence lots.

THIS WEEK, PALACE, NEW YORK, NEW YORK
THREE MARKWITH BROS. MEADE, SHARP and LEWIS

SAXO SEXTETTE

Syncoated Saxophone Soloists.

Direction MAX HART

THE HEIGHT OF REFINEMENT AND CLEVERNESS

OLLY CONNOLLY

A SMASHING HIT AT KEITH'S COLONIAL, NEW YORK, THIS WEEK

MR. EDWARD S. KELLAR Announces
BERT JESSIE

KALMAR AND BROWN

PRESENTING

"MRSERYLAND"

Conceived, Staged and Produced by KALMAR and BROWN
Songs by BERT KALMAR

This Week, PALACE, N. Y.; April 3, BALTIMORE; April 10, PROVIDENCE

FIFTH TIME OVER THE LOEW CIRCUIT

VERA DE BASSINI

Direction ARTHUR HORWITZ

DEATHS.

(Continued from page 28.)

Pete Hampton (colored), of the vaude team of Hampton and Bowman, died March 25, at his residence, 120 West One Hundred and Thirty-sixth Street, after an illness of five weeks of cancer of the stomach. He was forty-five years old. He leaves a widow, Laura, Bowman.

Leola Henry, wife of Geo. Henry, of the "Experiences" company, and well known throughout the Middle West, died March 21, at the Huntington Hospital, Boston, Mass. Interment was made at Mt. Hope Cemetery, Boston.

Miguelito Emil Grubbaum died March 16, at his home, 645 W. Fortieth Street, this city. His widow and two children survive. Funeral services were held Sunday afternoon, 19, from Martha Pick's Chapel.

Russell J. Stefanek, one of San Francisco's best known musicians, died suddenly at heart failure, March 6, at San Francisco. He is survived by his widow, his mother and two sisters.

David Edwards (the Bob), a suffering sickness, died March 12, at Holton, Ind., leaving a widow, Ella Edwards, and three children.

BENJAMIN D. BARNETT, for many years porter at the Jefferson Theatre, Portland, Me., died March 16, at the Maine General Hospital, that city, at the age of fifty-six years.

LAUREN BELLE

A. SULLY GARD, March 21.

Wm. J. HARTLEY, March 18.

H. W. DEKOR, March 18.

PHILIP N. HAYES, March 22.

THOMAS W. FITZMA, March 22.

BRENDAN DOWD, March 22.

BENJAMIN CROCKETT, March 6.

ANNA BELLE KOWEN, March 21.

BARTLEY MCGILLIVRAY, March 22.

JOHN FANCLIFF, March 22.

WM. BONNEY, March 22.

BILLIE B. HOTT, Feb. 21.

ROBERT W. PARKIN, March 25.

JOHN EMMERSON, —

SUPPLEMENTAL ROUTE LIST.

Savannah, William (Leonard L. Giesinger, mgr.)

St. Paul, April 2-5.

"Little Miss Mix-Up" (Tab) (A. H. Meade, mgr.)

Expt. 10, 20 April 1, Madison, Wis. 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

"Little Shepherd of Kingdom Come" — Bohac, Washington, April 2-5.

"Million Dollar Baby" (Carr. & Add.) — Athens, O., April 3, Gallipolis 4, Wellston 5, Chillicothe 6, Washington C. H., 1, Hillsboro 5.

Nort, Ed. C. Comedy Players (Stock) — Hamble, Tex., 27 April.

Port, Guy Bates — Kansas City, Mo., 27 April 1.

Strat, W. I. Sherr — Douglas, Ia., 28 April 1.

OSCAR HAMMERSTEIN, who appeared at the Actors' Fund benefit March 26, at the New York Hippodrome, and conducted the orchestra for one of his compositions, was presented with a watch set by John Philip Sousa and other composers.

LEW PARKER is to have a benefit at the Grand Opera House, Brooklyn, April 2.

EMMA TRENTIN has signed with Arthur Hammerstein for a new term of five years.

CYRIL MAUDE will give his farewell performance in "Crump" at Feller's, Brooklyn, April 15.

FOREST PARK, at North Terre Haute, will open its season May 28.

THE season at Willow Grove Park, Philadelphia, starts May 20, with Naban Franco and his orchestra. Later in the season Victor Herbert and J. Paddy Sousa will be heard.

HENRY LOWY AND LACEY SISTERS

SINGING, DANCING AND POOLING
Dir. MARIE JAMES AGENCY.

The Lonesome Act
Australian Woodchoppers

THE ONLY ACT OF ITS KIND IN THE WORLD.
PLAYING LITERATURE STRIKE.

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The Juvenile Belle Baker
WITH COSTLY WOOLPOLES — JUNIOR

HARRY MASON & CO.

THE "GREAT FINE HARRY"

BELLE BAKER

Direction, EDWARD KELLER

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ANIMAL ENTERTAINERS

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THE RAGTIME DYMANO AND
UTICHOLO COMEDienne

ROY INGRAHAM

WITH NELLIE DEWSONNE
ALSO WRITING SPECIAL AND POPULAR SONGS

Henry Gurvey

"I'M GOING TO HIT THE TRAIL"

BY J. BRANDON WALSH & ERNIE ERDMAN

A SONG FOR ANY SPOT IN YOUR ACT

WRITE FOR IT TODAY
FORSTER MUSIC PUBLISHER
ROOM 30 - GRAND OPERA HOUSE
CHICAGO

NO USE IN MY RAVING ABOUT IT.
SEEING AND HEARING IS BELIEVING.
YOU'LL LIKE IT - NO DOUBT ABOUT IT.
ORCHESTRATION IN YOUR REAR HEAD! FOR YOU.

TO THE VAUDEVILLE ARTIST

The White Rats Agitator has been working hard trying to convince you that our names have been used by the Vaudeville Managers Protective Association merely for ornamental purposes and that that Association was really the United Booking Offices in disguise.

We want you to know that we are in the Vaudeville Managers Protective Association to give it all the power and support at our command and that we have accepted our election as Directors and Officers of the Association because we firmly believe in its policies and are just as firmly opposed to the White Rats' Agitator and his policies.

With few exceptions the members of this Association are direct and keen competitors in business, but they are a unit in their opposition to destructive agitation and we are with this Association to the finish.

MARCUS LOEW, JOSEPH M. SCHENCK, WILLIAM FOX,
SAM A. SCRIBNER, B. S. MOSS.

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THAT CLASSY QUARTET

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PRESENTS THE
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CYCLISTS DE LUXE
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THE DIPPY MAD MAGICIAN
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"TYPES OF WOMEN"
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LOOK WHAT WE DID!
Singing and Dancing Novelty
We Showed Them. Answer You're Rooted W. Y. M. A. Time
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Just finished Orpheum Circuit.

Now playing N. Y. M. A. Time.

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MOST UP-TO-DATE COMEDY ACT

ORIGINAL FUTURIST DANCE

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DAINTY CHARACTER COMEDienne

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VALERIE BERGERE

AND HER EXCELLENT COMPANY. HER LATEST AND GREATEST SUCCESS
"LITTLE CHERRY BLOSSOM"
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ROVER BATES EMERSON KILCOYNE
 BOOKED SOLD HARRY WEBER DOES IT

MACK AND WALKER

In "A PAIR OF TICKETS." By WILBUR MACK
 BOOKED SOLD TILL FEB. 1917. DIRECTION HARRY WEBER. WEEK MARCH 27, BUSHWICK, BELT-4.

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E. CHARLES FLORENCE
 IN SONGIFLAGE
 UNITED TIME Direction JENIE JACOBS

MOORE & DAVIS

JANET HARRY
 IN SONGS OF YESTERDAY, TO-DAY AND TO-MORROW
 Special Drop, Beautiful Wardrobe, Real Singing Voices.

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MR. B.-DONOVAN and LEE-Mario
 King of Ireland The Little Beauty
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PICTURE PLAY REPORTS.

"BEN BLAIR."

PRODUCED BY FALLAS. FIVE REELS.

Released March 2. By Paramount.

STORY—Ordinary melodrama with Western locale.
SCENARIO—Good.
DIRECTION—The story did not permit of any thing startling in this relation. On the whole the director did a very good, considering the drawbacks of the plot.

ACTION—Slow.
SITUATIONS—Very conventional.
ATMOSPHERE—Good.
CONTINUITY—Very uneven.
ACTING—Fairly good.
DETAILS—Fair.
ACTING—Good, but and indifferent.
PHOTOGRAPHY—Very fair.
EDITING—Passable.
EXTERIORS—Good.
INTERIORS—Good.
BOX OFFICE VALUE—Doubtful.

Dustin Farnum is featured. The cast chosen to support him is made up of competent actors who are always happily fitted with suitable roles. "Ben Blair" is a story below the usual Farnum Dustin Farnum standard, and at best can only be rated as a second class feature.

"THE HABIT OF HAPPINESS."

PRODUCED BY FINE ARTS (C. W. GRIFFITH). FIVE REELS.

Released March 13. By Triangle.

STORY—Human interest comedy of the legitimate type, with that touch of sentimentality that adds materially to story's value.
SCENARIO—Excellent. The dialogues are wonderfully well written, and contain a wealth of philosophic humor.
DIRECTION—Great. Nothing has been overlooked.
ACTION—Fast and good.
SITUATIONS—Humorous, exciting, dramatically interesting.
ATMOSPHERE—Correct throughout.
CONTINUITY—Very smooth.
SUSPENSE—Of the breath-holding sort. Nothing out of the ordinary has been allowed to enter into the proceedings.

DETAILS—Fair.
COSTUMES—Light.
ACTING—Great. Douglas Fairbanks features take a strange hold on his newly acquired part, as a light comedy film star.
PHOTOGRAPHY—Great.
EDITING—Good.
EXTERIORS—Convincing. All well built and interesting photographs.
INTERIORS—Fine.
BOX OFFICE VALUE—Should prove a first class drawing card. This feature has everything.

REMARKS—"The Habit of Happiness" is a corking comedy built somewhat along the lines of Douglas Fairbanks' preceding vehicle, "His Picture in the Papers," only this feature is even better and more entertaining from every angle than the latter named picture play. Fairbanks fairly revels in a fat part which permits him to do just the things he wants in—singing indoors in distress, making a killing on the stock exchange, and so forth. The exceedingly funny comedy antics. "The Habit of Happiness" is a corker and a first class feature as a model of the best type of visualized light comedy.

Released March 13. By Paramount.

PRODUCED BY FAMOUS PLAYERS. FIVE REELS.

STORY—Melodrama, with plenty of realistic situations.

DIRECTION—Scarle Dewley directed, and turned out an excellent picture.
ACTION—Always interesting.
SITUATIONS—Quite lively and of dramatic suspense.
ATMOSPHERE—The snow-clad Alps Mountains.
CONTINUITY—Even.
SUSPENSE—A fine touch of dramatic suspense is noticeable throughout.
DETAILS—Fair.
COSTUMES—Accurate.
ACTING—Good.
PHOTOGRAPHY—Particularly fine cast.
EDITING—Excellent.
EXTERIORS—Specially beautiful.
INTERIORS—Atmospherically correct.
BOX OFFICE VALUE—Good drawing card. Should repeat almost anywhere with profit.

Marguerite Clark is seen in a congenial role, which calls for much attention. The little Famous Players' star does admirably in the big situations requiring a fine power, and she is most surely seen in the lighter moments of the picture play. "Out of the Snow" is a first class and decidedly pleasing picture entertainment. **Re.**

"LOVELY MARY."

PRODUCED BY BOLFE. FIVE REELS.

Released March 23. By Metro.

STORY—Rather conventional, melodrama, with mechanical plot. Florida locale.
SCENARIO—Fair.
DIRECTION—Passable.
ACTION—Slow.
SITUATIONS—Conventional.

ATMOSPHERE—Good.
CONTINUITY—Lacking.
SUSPENSE—Lacking.
COSTUMES—Light.
DETAILS—Fair.
PHOTOGRAPHY—Passable.
EDITING—Ordinary.
EXTERIORS—Interesting views of the South are shown.
INTERIORS—Convincing.
BOX OFFICE VALUE—Doubtful.

REMARKS—Mary Miles Minter is featured, player, and does fairly well in an artificial, opportunity-lacking role. There is so much sentimentality in the average movie fan can force the ending of the story after the first half hour.
 The innocent man sent to prison for another's crime, and the girl who waits for him, and to come out with flying colors in the end, is pretty good to be sure, but with a new twist to the old day picture audience.

This picture is indifferently produced and poorly acted. The whole lot of interest is the use of the Florida law permitting the leasing of convicts, and even that has been so particularly well brought out. Second class feature in every respect. **Res.**

"THE VILLAGE VAMPIRE."

PRODUCED BY KEYSTONE (MAX SERNETT). TWO REELS.

Released March 23. By Triangle.

STORY—Farce comedy with a sprinkling of melodrama.
SCENARIO—Good.
DIRECTION—Horner directed, the smashing of the village, and the demolishing of an entire frame house by a flying auto certainly has his business.
ACTION—Starts off slowly but makes mile a minute speed before the finish is reached.
SITUATIONS—Lots of funny situations, all well shown.

ATMOSPHERE—Good.
CONTINUITY—A little uneven.
SUSPENSE—Fair.
DETAILS—Good.
COSTUMES—Fair.
ACTING—Good.
PHOTOGRAPHY—Good.
EDITING—E.
EXTERIORS—Well selected.

REMARKS—An ordinary sort of not very big thriller put it in the top notch class.
 Fred Mace is seen in his now familiar role, but in this picture he is not so much interested as in days of yore. He never makes an opportunity to do it in the grand style. A first rate cast cast up the customary Keystone capers as only Keystone can. "The Village Vampire" will make 'em hold tight to the seats and hold their breaths hard when they see that freight car smashed to smithereens. Likewise it will make 'em howl quite frequently with unrestrained merriment. **Res.**

"THE LOST BRIDEGROOM."

PRODUCED BY FAMOUS PLAYERS. FIVE REELS.

Released March 23. By Paramount.

STORY—Comedy drama with plenty heart interest. Willard Mack, author. Strong story.
SCENARIO—Technically excellent.
DIRECTION—Well directed and turned out a fine production.
ACTION—Fast and every minute.
SITUATIONS—All of the most interesting and dramatic.
ATMOSPHERE—Specially realistic in the marriage scene. Not a break from beginning to end.

SUSPENSE—Evenly maintained throughout.
COSTUMES—Good.
DETAILS—Fair.
ACTING—Excellent. The play is seen as the best and plays legitimately for laughs, with a PHOTOGRAPHY—Up to the Famous Players' earlier standard, which means of the best of the best.
EDITING—Never obstructive. Some excellent interior light effects are seen.
EXTERIORS—Well shown.
INTERIORS—The living rooms of the McQuirk family are remarkable in the richness and suggestion of a certain phase of New York society conditions.

REMARKS—Willard Mack's play has been written expressly for the screen, also it may have been conceived with Jack Barrymore in mind for the character. Nevertheless, a happier combination of the two would have been in mind for the day. The tale of the bridegroom to be who loses his identity and falls into the hands of a villain, who humiliates the hapless' laughs with an occasional tear. More of this type of screen play would be a welcome addition to the current feature output.

"HER BITTER CUP."

PRODUCED BY RED FEATHERS.

Released March 20. By Universal.

STORY—Unconventional melodrama of mechanical construction.
SCENARIO—Passable.
DIRECTION—Fair. As possibly could be expected with poor material.
ACTION—Fair.
SITUATIONS—Conventional melodrama, mostly of the old type.

ATMOSPHERE—Lacking.
CONTINUITY—Fair.
SUSPENSE—The story is so obvious suspense is impossible.
DETAILS—Fair.
COSTUMES—Good.
ACTING—As good as could be expected with foot-ling actors.
PHOTOGRAPHY—Ordinary.
EDITING—Fair.
EXTERIORS—Good.
INTERIORS—Fair.
BOX OFFICE VALUE—Doubtful. Might draw in the smaller houses some around.

"Her Bitter Cup" is one of those old fashioned melodramas in which the players at times seem ridiculous in their vain efforts to make the bodge bodge convincing. Clio Madison plays a sort of modified vampire role fairly well, and is accorded good support by the two male principals. As it stands "Her Bitter Cup" could be re-titled and made into an excellent burlesque melodrama. It's no bad it's funny. **Res.**

"THE UNPARDONABLE SIN."

PRODUCED BY WORLD. FIVE REELS.

Released March 2. By World Film.

STORY—Commonplace melodrama.
SCENARIO—Fair.
DIRECTION—Inept.
ACTION—Fair.
SITUATIONS—Conventional.
ATMOSPHERE—Lacking.
CONTINUITY—Lacking.
SUSPENSE—Lacking.
DETAILS—Fair.
COSTUMES—Light.
ACTING—Hollow. Right, excellent actor, finds it difficult to make a central character convincing.
PHOTOGRAPHY—Fair.
EDITING—Fair.
EXTERIORS—Good.
INTERIORS—Good.
BOX OFFICE VALUE—Doubtful.

This is one of those "Down With the Demon" kind of pictures, which are an additional thread of plot, involving the conviction of an innocent man, who is later cleared by another. Of course the other man, who actually is the villain is found out and suffers his just desert. There isn't much to the plot, and many inconsistencies were allowed to creep in, in the direct department. On the whole "The Unpardonable Sin" is rather hard to forgive.

It's just an ordinary movie which could have been done in two reels.

As a big feature it doesn't class at all. **Res.**

NEW CORPORATIONS.

THE MOTION PICTURE EXHIBITION CO., Inc., printing, publishing, motion picture film, incorporated at Albany, March 21, for \$50,000; P. Smith, C. J. Van Deusen.

ARBOR AMUSEMENT CO., Inc., theatres, moving pictures, incorporated at Albany, March 21, for \$50,000; H. Rhee, W. F. Kelly and J. A. Dolan.

THE MOTION PICTURE EXHIBITOR Publishing Co., general printing, publishing business and motion picture film, incorporated at Albany, March 22, for \$50,000; Mary L. Van Deusen, Cortland J. Van Deusen and Frederick Smith.

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CINCINNATI.

Winter has hung on tenaciously, but still there is talk of "the end of the season." The Germania Theatre has five more weeks. The Lyric will run way into April. Chester Park announces its "First Look Day" on April 20.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—

Julia Andree comes March 28, in "The Eternal Magdalene."

LYRIC (Carl Robert Beck, mgr.)—Blaugmann's

"The Waters" opened 23. George MacFarlane, in

"Fear of the Heather," next.

W. F. KERRY'S (John F. Royal, mgr.)—Bill 25

and week: "The Red Heads," Williams and Wolke.

CLARENCE OLIVER and George Oip Margaret and William

Cutty, Thomas Swift and company, Joe Cook

and M. and M. Musical and dog, Pathe's Weekly.

NEW EXCHANGE (George F. Fied, mgr.)—Bill 23

and week: "The Girl of the Gypsies," Free Screen

Four, Jessie Hildred and company, Earl, Nease

and Hildred, and Charles Grosvenor and Irene Mack.

Picture.

MUSIC HALL—"The Battle Cry of Peace" began

its second week 25.

GERMAN (Otto Ernst Schmidt, mgr.)—"The Ger-

man Book Co. in "Madame de Winter" with Helene

Baerger as beneficiary, week of 25.

LYRIC—Stuart Webster brought his sports

ble theatre to the Gibson ballroom and delighted

two audiences of society and beauty folk 25.

OUTRIP (Harry Hart, mgr.)—"The Tempters

week of 25. The United States Beauties follow

Pathe's (William Harvey, mgr.)—"The Doctor

Gris put on "Hotel Dusk" 26 and week.

SAN FRANCISCO.

COLUMBIA—Second week of "The Eternal Maga-

lene," with Florence Roberts, began March 28.

OPERA—Second week of the cinema picture, "Ra-

mona," began 27.

ALHAMBRA—"A Full House," by the stock com-

pany, week of 27.

SAVOR—"Bringing Up Father" week of 27.

CHRYSLER—Bill 26 and week: "The Girl of the

Verdi, Warner and Conder, Ed. Morton, Ar-

der Stone and Martin Glynn, Bert Whader and

company, Four Solitaires, Harry Green and com-

pany, and Organon picture.

EXCHANGE—Bill 26 and week: "The Allen Trio,

Wm. Lytell and company, Mills and Lockwood,

Stratton's Musical, Earl Lorton, and feature film

of the Bandman.

PATHE—Bill week of 26: "Madie De Long,

Will Ward and Gilda, Athena, the Bachelor's

Switzerland, Carina Dow, and pictures.

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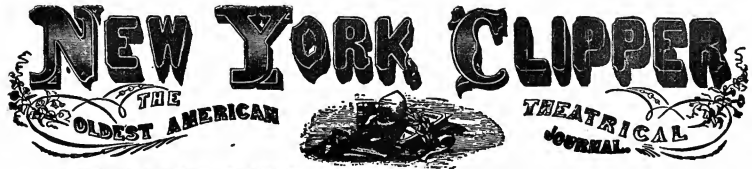
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FRANK QUEEN, 1853.

NEW YORK, APRIL 8, 1916.

VOLUME LXIV—No. 9
Price, Ten Cents.

THE NEW ORGANIZATION.

RUMORS OF AGREEMENT BETWEEN ACTORS AND MANAGERS PREVALENT.

'TIS WHISPERED THAT PROMINENT MEMBERS OF ACTORS' ORGANIZATION WOULD CONSIDER FORMATION OF NEW ORGANIZATION SPONSORED BY CIRCUIT HEADS.

For the past week the Rialto has been buzzing with undated rumors relative to the formation of a new organization composed of actors.

The new organization, it is said, is the outcome of many confabulations behind closed doors by performers with a desire for amiable relations with the managers and the representatives of the Vaudeville Managers' Protective Association.

According to the above, Dame Rumor, a number of actors who have in the past strongly advocated the principles of the accepted "Actors' Union" have become dissatisfied with the methods of the union's executive in the matter of securing satisfactory co-operation from the managers, and have decided that the time is ripe for aligning themselves with the theatrical interests.

This, it is alleged by them, is the avenue of hope for the performer.

In addition it is claimed that there are many performers who have conscientiously striven year after year to improve their offerings, in consequence of which they have received consecutive bookings at a profitable salary, and experienced no trouble in arbitrating any fancied wrongs.

Those men, it is said, have the interest of their profession at heart, and have always expressed themselves in favor of co-operation with managers on the ground that "agitation" "without cause" is the forerunner of unsettled conditions and is injurious to the betterment of business relations. It is pointed out that the artist making the loudest protest is the one who has been negligent in securing up-to-date material, and thereby found his product unsalable.

The Vanderveil interests have signified a willingness to work in harmony with the comedian organization and to extend it every possible courtesy for the production of cordial relations between actor and manager.

The combined efforts of the sincere actor and the honest manager should obliterate many of the existing evils in the profession, and it is to be hoped that a solution to the problem will be speedily uncovered, inasmuch as co-operation is the essential to success for both artist and manager. Honest co-operation should insure prosperity for both, and until each realizes the importance of working in harmony the even tenor of their respective ways will be surmounted by many obstacles.

THEATRES MUST HAVE PROPER VENTILATION.

OWNERS WILL HAVE LICENSES REVOKED UNLESS ORDINANCE IS COMPLIED WITH.

As a result of a sweeping investigation just completed by the Mayor's Bureau of Licenses and the Health Department, a report signed by Commissioner of Licenses Bell and Health Commissioner Emerson declares that out of more than one thousand theaters and motion picture houses in the Boroughs of Manhattan, Brooklyn and Bronx, only seventy-seven were found to be perfectly ventilated.

Immediate and radical changes in the system of ventilation will doubtless be enforced by the authorities in consequence of this report.

The ordinance requires five hundred cubic feet of air per hour for each patron of the building.

Those who have not complied with the ordinance have already been served with summonses to appear before Commissioner Bell. Unless the owners offer satisfactory explanations and promise to improve the ventilating conditions they face a revocation of their licenses.

The list of theatres in question embraces houses of every classification, from motion picture emporiums to grand opera palaces.



HARRIET H. SNOW.

The charming singing comedienne, who has made a decided hit in vaudeville, and is featuring the songs, "Good-Bye, Good Luck, Good Blues You" and "Come Back to Erin, Meena, Darling."

PLENTY TO DO FOR DUMB ACTS.

With the opening of the circus season this month there will be relief for dumb acts. There has been an overflow since the war, and with the tenting and carnival season in sight there will be plenty of work this summer.

GOLDEN & SMITH, NEW FIRM.

A new theatrical firm has been organized by John L. Golden and Winchell Smith and moved into offices in the Hudson Theatre last week. Golden & Smith, as the new firm will be known, intend producing plays of a lighter nature, and their first production will be "Like Mother Made," by Jack Harnard. It will have its premiere at the Monday, in Atlantic City.

"SEALED VALLEY" FOR ELSIE FERGUSON. "The Sealed Valley," a comedy by Hubert Footner, has been selected by Klaw & Erlanger for Elsie Ferguson. Mr. Footner is so much the play by July 1.

ONE HUNDRED NEW ACTS.

The burlesque season will be over in three weeks, and there will be at least one hundred acts that will play "vanderbille this Summer. Agents are working around for new material for the popular vaudeville circuit.

PROMOTERS SEEK SITE ON FORTY-FOURTH STREET FOR LARGE OPEN AIR DANCE PALACE.

PLOT OWNED BY SHUBERTS, ADJOINING FORTY-FOURTH STREET THEATRE LIKELY TO BE CHOSEN.

It was learned this week that a group of enterprising gentlemen, headed by Wm. Thompson, nephew of the famous Fred Thompson, who was one of the active spirits associated with Luna Park, Coney Island, and the Hippodrome, N. Y., were desirous of securing on lease the vacant plot situated on Forty-fourth Street, adjoining the present Forty-fourth Street Theatre.

It is said that the younger Thompson and his associates intend erecting a mammoth dance palace, the building to be a temporary structure one story in height and having a portable roof, which can be removed on warm afternoons or evenings. The dance floor will be almost level with the street, thereby eliminating stairways or elevators, and lessening the danger to patrons in the event of fire.

The main interior will be arranged to depict a huge garden, having rustic cottages and booths on the "side lanes" wherein the fatigued "crotchers" may recline and sip their cooling beverages 'tween dances.

Recently it was reported that the Shuberts would erect an ice skating rink at this location which would be completed some time this Fall. An inquiry via telephone to the agents for the property elicited the information that they had not been advised as to any contemplated erection of an "ice rink." No further information could be had.

SPECIAL ARTISTS' BENEFIT FOR ACTORS' FUND.

A special artist's benefit for the Actors' Fund of America, to take place at the Rialto, April 16, at the Century, is being arranged by Daniel Frohman.

Edna May, who has not been seen on the American stage since 1905, will make her only appearance in a special sketch prior to her departure to England. Mrs. Vanimera will appear in a one act play, assisted by Chas. E. Bryant, Marie Dressler, Blanche Bates, Sir Johnston Forbes-Robertson and Gustave Kerner are among the features of the program.

NEW TAX ON AMUSEMENTS IN ENGLAND.

LONDON, April 3.—As usual the budget statement Chancellor McKenna is to make this week is kept profoundly secret.

The only fact generally agreed upon is that new taxes on amusements and imported luxuries can be expected.

TELLEGIEN AND WAITE SUITS.

Lou Tellegen has brought suit against J. Maynard Waite for \$11,175 for alleged failure to comply with the provisions of a contract made several seasons ago between Waite and Tellegen. The actor admits that he did receive \$400 on account. Incidentally, Manager Waite is suing Lou Tellegen for the return of the \$400.

MUSICIAN CUTS HIS THROAT.

Robert Krapp, a musician, member of Weber's Greater Cincinnati Band, attempted suicide by cutting his throat, March 27. He has a wife and two daughters.

SOME PATENT TRUTHS ABOUT ACTORS' FUND.

THE WHITE RATS' ELECTION.

It may seem strange, yet nevertheless it is true, that after more than thirty-five years of the existence of the grand work of the Actors' Fund of America is but sparsely known beyond its own confines. This lack of information could be, to a large extent, explained but not extenuated.

According to the records of the fund, it has legally limited its benefits to caring for the sick and burying the dead, but no diverse have been its disposition. That is, the fund has never deserving applicant was granted, when possible, irrespective of position, nationality or creed.

This association was organized in 1883, with a capital of \$40,000, obtained through benefits and donations. \$14,000 was expended during the first fiscal year; for 1914-1915, \$14,648.72; between 1902 and 1915 more than \$1,000,000 has been disbursed. The income has never averaged more than fifty per cent of the outlay, which lamentable fact has kept the legal and ideal trustees almost only striving to preserve the integrity of the most liberally, scientifically and economically conducted philanthropic society that ever did, does, exist. No trustee has ever received financial remuneration; every officer is a trustee.

Space will not permit individual reference to all the directors, but the below quoted words from a speech of the president, Daniel Frohman, may safely be regarded as indicating the sentiment of the entire board: "I have served the fund as secretary, treasurer and president during twenty-nine years, and I hope to continue to serve it in any needed capacity for the remainder of my life." Mr. Frohman has never retired from the presidency.

The association has dependents in and out of various institutions in different parts of the country. In this vicinity the first and most important is the Actors' Fund Home, an establishment which has frequently been described in various publications, yet it is here opportune to state that the fund is not for receiving and entertaining their guests are more considerate and broad minded than those of any (so called) existing institutions. No payment is exacted for maintenance; no ill is ever taken. Personal property possessed on entrance or acquired thereafter may be retained at option, and bequeathed to whomsoever the guest may elect.

GRABAM-PLITCHER.

Jimmy Grabam, formerly with Graham and Porter, and Florence Fletcher, singer, with her league shows for the past five years, were married March 26. They will form a two in the very near future.

SAN DIEGO EXPO. 1915.

ADALINA LEBBOGGOTT, David J. Stots and G. Inger, of the Milan Grand Opera Co., have been engaged for contracts in connection with Tommaso's Band, at the Expo.

THEL CONNELLMAN at the Expo, have organized, and will work together for the ladies and men. The officers elected: Kenneth Croft, president; L. M. Quito, vice president; Edward Power, treasurer, and C. Cohen, secretary. A movement is on foot to give a benefit performance at the Hawaiian Village, for the widow of Ben Crockett, who was recently drowned in the bay.

LA BELLE HAYVILLE, former group of Hawaiian serenaders are again an attraction at the Expo. Miss Leona Marinas and partner, Victor Ortiz, who were with the tropical act season, are now in vaudeville, after having appeared some weeks with Mac McGroarty's Mission play, at San Diego.

SPARKS' CIRQUE.

Roster of advance card: C. B. Clarke, car manager; Milton Baker, horse and carriage driver; Charles Flordy, Frank Powers, Ned Bolt, William Rusby, George Ferrell, George Chestnut, William Falconberg, Fred Kettler and John Hart, Billposters; Charles Masnie and partner, comedians; Eugene Davis, Mthos: W. L. Steele, programmer; Jess Berwick, musical jester; John Woody, chef; George Washington Johnson, comedian; W. W. Williams, clown; general manager: J. C. Tracy, local contractor; Jas. M. Beach, assistant local contractor, and F. T. Powers, special agent.

PAVILION FOR PARK.

Manager H. C. Beck, of Riverside Park, Hutchinson, Kan., is getting ready for the opening of the park on May 15.

Plans are being prepared for the erection of a cabaret pavilion in a building 120 feet long and

20 feet wide, of an ornamental type of construction, and to be a "double decker." On the upper floor will be the dancing floor, running the full size of the building, and on the lower floor will be a row of booths, twice of them in all. A promenade in front, and a wide, ornamental stairway will lead to the upper part of the structure.

Manager Beck will also build a new roller coaster, circle swing and one new riding device.

"MELODY OF YOUTH" FOR CRITERION.

James K. Heckert will keep the Criterion open after "The Merry Wives of Windsor" closes, April 8. "The Melody of Youth" will be transferred from the Fulton.

ANOTHER NEW ACT.

Viola Quinn left the "Robinson Crusoe Jr." at the Winter Garden, New York, and will shortly appear in vaudeville in a new act. In one, with special scenery and elaborate gowns.

DECORATORS are at work on the Lyceum, Washington, D. C., so that it will be ready for opening April 10, under new management, with stock burlesque.

THE Jno. Robinson Circus showed in New Orleans March 20, 21, two shows daily, to capacity audiences, at the big show grounds, Canal and Gaynes Streets. The featured acts include: Mary Comer, Kent's educated seal, Three Lovest Sisters, the Nels Nelsons, and World's Greatest Japs.

THE AL G. Barnes Circus, which opened its season March 13 in San Diego, Cal., offers the following attractions: The Klitte Band, Maud D'Almeida, the Elmo Price sword swallower; Diamond, fire act; Mlle. Frieda and trained cockatoos; Jap. Arcalis and daughter, knifthrowers; den of the lions and the French and Jody; Chas. A. Farmer and Eddie Bos, the "upside-down."

HARRY B. BUSSING will join the National Exposition Show for the coming Summer season and will also be an open house attraction, going in advance next season.

"THE CO-RESPONDENT" will have its first performance April 6 in New Haven, instead of Atlantic City, as first announced.

"KATINKA" moved April 3 from the Forty-Fourth Street Theatre into the Lyric.

WILLIAM COURTLEIGH will deliver a greeting from the Lemba' Club at the meeting of the Theatre Association, April 24, at the Hotel Astor.

LOU TELLEIGH has written a new act play.

VIOLA ALLEN will appear as Katherine in a scene from "Much Ado About Nothing" at the Lyric, for the benefit of destitute Austro-Hungarian soldiers. Brandon Tunis and members of "Melody of Youth" company will present a new act play.

Due to a change in the plans of the opening of "The Soldier Boy" it is being shown this week at the Shubert, New York, N. Y.

JOHN COULT will change the name of his new opera from "Gloria" to "Molly-o."

MAT BUCKLEY is taking a rest at Battle Creek, Mich., after closing a forty-two weeks' engagement in the Shubert, New York, N. Y.

GRAND OPERA HOUSE STOCK closes. With next week's production of "Along Came Ruth" the O. H. Players, in Brooklyn, close 15, and the house will go into pictures. Mrs. J. Dudley Ayres will go with the Keith Stock, in Portland, Me. 24. Clara Mink also goes to Portland.

HARTER W. MARCH, of Canton, O., will be interested in a new tent venture, to be launched in May. The equipment will be complete and entirely new, and the show will play selected territory. Mr. March has been interested in stock and repertory organizations.

EDWARD REYNOLDS, of Baltimore, is being sued by his wife, Frances, for alimony. He denies the claim.

TOM McVOY and a full acting company have been engaged by the Hearst Entertainment Film Service Corporation to put on "Bringing Up Father" in picture form. The International is rapidly branching out.

As we go to press, the tellers are busy sorting out the ballots cast for the officers of the White Rats from the Grand Lodge, which will be announced. Rumors as to each candidate running ahead of the other are heard, but cannot be verified. The announcement of the result is eagerly looked forward to.

DR. MARCH OF TOWN.

Dr. March, of Canton, O., is in town arranging a new repertoire for his various stock organizations. The Marguerite Fields and the Arthur, Chatterton organizations have been playing good business. A new organization, March's Musical Merry Maids, with Lew J. Welch leading comedian, will open June 15.

NEW LOEW MANAGER.

Marcus Loew, while on a visit to Baltimore, Md., looking the Hippodrome Theatre over, appointed Harry Woods the house manager and his personal representative in the South. Woods is very popular, and big things are expected of him to extend the Loew Circuit through the South.

BOXER AS ADDED ATTRACTION.

Benny Leonard, the Ghetto lightweight champion, who outpointed Freddie Welsh, the lightweight champion, last week, is the extra feature at the Olympic, New York, with Will Roehm's Hello, Paris Co., at \$1,000 a week, for the week. The advance sale is large.

OWNS BOTH STREET THEATRES.

The Midvale Amusement Co., of which Marcus Loew holds controlling interest, now owns the Eighty-sixth Street Theatre, formerly held by B. S. Moss.

USING TEN ACTS ON BILL.

Fraser's Fifth Avenue, New York, week of April 10, will play ten acts, and the 64, ending twenty acts in all, both halves.

BACK TO THEIR OLD LOVE.

Mr. and Mrs. Gardner Crane will enter vaudeville again shortly. Mrs. Crane did a single, while Gardner was playing a part in "On Trial."

ABRAHAMS PROMOTED.

Raymond Abrahams, who started at the Strand Theatre about a year ago, has been made assistant press representative of that theatre.

FLAVIA ARKARPOUS BANKRUPT.

A petition in bankruptcy has been filed by Flavia Arkaro, naming liabilities as \$15,000. No assets.

Brooklyn, N. Y.—Teller's Shubert (Lois C. Teller and H. A. Teller), "The Third Year," April 8; Cyril Maude, in "Gump," April 10-13; The House of Gold, in "The House of Gold," April 10-13; Perimeter in Society, week of 24.

MAXIMILIAN (Louis Werba mgr.)—The Calburn Opera Co. (Isabel), in "The Man Who Owns Broadway," April 8; The House of Gold, in "The House of Gold," April 10-13; Perimeter in Society, week of 24.

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EXACT JUSTICE

By J. C. NOGENT.

Believing that neither Union affiliation, the turning of vaudeville theatres into stock or securities, or the experiment of trying to create a new circuit over night, is a scientific solution of the present vaudeville crisis, and that the following (with the added condition of a published weekly financial report and legally deposited funds) may be such a solution, and believing also that my own decision may guide the fair-minded but bewildered artist, I submit the following letter for publication, with the one condition that it be used verbatim and without change:

MARCH 31, 1916.

To Secretary, White Rats of America:

It must now be apparent that the vaudeville profession must establish a broader foundation for a constructive structure, which shall forever eliminate these re-occurring and destructive agitations. The active artist now stands between two organizations, one controlling his existence by the possession of the theatres, the other controlling his liberty through the Federation of Labor. At least this is the assumption and the condition which he is called upon to meet. Both of these organizations say to him, "you cannot play without my permission." Both of these ultimatums are destructive; he can only meet them by another destructive ultimatum, which will repudiate them both. He has as much right to say that their existence depends upon him as that his existence depends upon either of them, but such a course would parallel the wisdom of Sampson, who killed himself in order to pull down the Temple. He is placed in this position by these two organizations in the hope that one of them may use him to destroy the other.

If the Managers' Protective Association succeed through him in destroying the White Rats Actors' Union, the hope of an actors' organization is forever destroyed, and the actor needs an organization.

If the actors' organization destroys the managers' organization, it destroys the necessary complement to the artist's existence. If the managers' organization is forced to concede to the present unionizing policy of the actors' organization, and allow the actors to dictate its business in any degree whatsoever, it earns the contempt and loses the confidence of the artist himself. Much has been said of the manager losing confidence in the artist, it is quite as essential that the artist shall not lose confidence in the manager.

If the independent artist submits unjustly to either of them, through ignorance, fear or favoritism, he not only destroys the equilibrium of justice, but relinquishes his own rights as a citizen to sell his work legitimately under the best terms wherever he can.

Therefore it must be apparent that to maintain and conserve his rights as a citizen and as a legitimate institution, in his own profession, he can only appeal to the highest tribunal of the government which contains and permits both of these organizations, viz., the Supreme Court of the United States. As an individual he cannot avail himself of this tribunal and he must therefore, in order to do so, organize such members of the profession as are on the level in believing and asserting that there is an exact mutuality of interest, justice and right, between the artist and the manager, regardless of any organization they may now belong to.

It must be further apparent that the rights involved must be covered by the inviolability of each individual contract regardless of its technical loopholes, or exact form, in the enforcement of the sense and justice of the contract which obtains in the common sense and common law of the higher courts, and that the ultimate decision of the last court of appeal must form the precedents upon which the stability and solidarity of the whole future profession must rest.

This single issue must form the basic principle of the new foundation and must recognize the primary right of the individual artist and manager to make their contracts with no sort of interference as to the making, terms or form of them. It has to do only with the enforcement of them as against illegal cancellations, illegal disputing of the terms of payment, after they have been signed; or illegal interference against their fulfillment by any sort of conspiracy on the part of unions, affiliations or individuals.

This single issue simplifies and narrows them down to one principle which covers it all—the inviolability of the contract.

When this is secured and safe-guarded, bookings will naturally become closer and more careful. Financial mismanagement will naturally be squeezed out, the irresponsible element amongst managers and actors will naturally and steadily disappear, and the dividing line between recognized artists and legitimate managers, and incompetent artists and irresponsible managers, become more clearly marked. It also eliminates entirely the expense of organizers, deputy organizers, lecture tourists, agitations and all the distasteful and discordant trouble incident to irrelevant affiliation.

It can be organized very simply by engaging permanent legal counsel, of unassailable prominence and reputation, permanent in New York City, who will work through reputable legal proxies in every vaudeville city and town, and who will execute a surety bond arrangement in New York with similar surety bond proxies in said cities and towns, and which will keep a duplicate record of every contract and contract telegram coincident with each engagement in the Central office, and will take up cases of illegal violation of contract through such proxies, paying the closed or canceled artist through the local surety company and allowing him to proceed on his way until the exigencies of the case may require his presence, and recompensing him for all loss of time or bookings so incurred.

If the White Rats' organization is on the level in its desire to protect artists in preference to maintaining the present stubborn and impossible, and to my mind vindictive closed shop policy, it will adopt the above plan or something similar for the same purpose, and will invite all independent artists, and for that matter it could quite justly invite all managers to support it, basing the support upon a percentage of the amount of all signed contracts. If said independent artists and managers are equally on the level in their desire for mutual justice they could not justly oppose it. It would not necessarily mean that each should not retain their present organizations for the regulation of internal objects, which do not necessitate contact with each other, but which are objects of common interest to each body only. It is not within my province as an artist or a member of the W. R. A. U. to suggest this to the managers or to take the initiative in forming a new actors' organization, but it is quite within my province and right to hereby notify the White Rats Actors' Union that unless this plan, or something for the same object and purpose, which shall dispense entirely with the unionizing or closed shop idea, as applied to reputable theatres, is adopted by the order within two weeks of this date, and membership in the organization is a possible position to the reputable artist, who believes in and is dependent upon the integrity of signature, the resignation which I sent in some six or seven months ago, and which the new policy was announced, and which I postponed upon learning of the financial difficulties of the order, and at the importunities of artists to give the new movement a chance (mean time, I am frankly notifying the order that I believed in the initial justice of assembling, hoped that actor, but while not believing in the announced policies, hoped that acceptable ones could be worked out later), goes into effect.

In simpler words, unless the re-organized White Rats Actors' Union takes advantage of this last and wonderful chance to preserve what is constructive in it, and dismiss forever that which is destructive, by adopting the defensive fund plan, or something better for the same purpose, and the perpetuation of the new, new imperative to the stability of vaudeville, "THE INVIO- LABILITY OF THE CONTRACT," within the next two weeks, which gives everybody ample time to think, as far as I am concerned my connection with it and interest in it ceases. I trust that those who agree with me will have the courage of their convictions, but unless it is made necessary by some sort of unjust discrimination, which I have at present no reason for anticipating, I do not feel it incumbent upon me to agitate the matter further, or to discuss the policies or ethics of the present organizations, or to suggest the formation of a new one. I feel that every member has a perfect right to his opinion and decision, and I only claim the same right for myself.

Very sincerely, J. C. NOGENT.

ELLY LANE

BY JACK EDWARDS.

SONG WRITERS' BEEFSTAKE DINNER A HUGE SUCCESS.

I don't know if it was that wrote "The sound of chicken frying in the pan—that was music to me," but in this case, indeed, the title of it, was music for the music boys. It was recreation day (or rather, evening) for the United Song Writers of America, who met at the Waldorf Astor, of which E. Ray Gotsch was chairman, and composed of such well known song writers as Bert Grant, Elmie Monson, Joe Mercer, and many others. The dinner was a success, and the affair was strictly a social one, every now and then one could gather from the remarks of the speakers, or, rather, between their lines, that this important thing, in a business way, were to be considered later.

The greatest tribute possibly ever paid to popular song writers was the presence of so many distinguished guests and master minds of the music, theatrical and newspaper world. One Mrs. Irving Berlin proved that he believed in preparedness by having prepared not only a beautiful poem, which was printed on the novel menu cards, but by singing a gem of lyric and melody in the way of an ode to our beloved departed brethren, Paul Dresser, Herbert Hughes, Lewis F. Hays, etc. It is needless to say that there were few, if any, dry eyes when he finished.

George M. Cohan, who we all know, graduated from Tippecanoe alley, not only sent a magnificent floral piece, but more important, is to note that he graced the dinner with his presence and timely remarks.

Irvine Cobb, who has been called by many the greatest newspaper man in the world, contributed a beautiful article on one who will ever live in a lifetime. He devoted from the song writer for a few minutes and delivered the most marvelous word picture of the remarkable conditions of the terrible war as he found them in Belgium and Holland; a treat, while depressing in its text, was so wonderful in its creation that it was greeted by the sixty some odd present with tumultuous applause and enthusiasm.

Victor Herbert, whom Gus Edwards so correctly termed "the greatest composer of them all," injected a novelty into the entertainment by suggesting that the rhythm of Berlin's poem from the menu could be sung to "Chopin's Funeral March," "Blue Danube Waltz," etc. While Mr. Herbert was not quite right, and the melody didn't quite fit the lyric, yet it certainly was a great thought towards amusing the guests.

Robert Kitchin, Senior Editor of The World, made a terse speech, topped off with an excellent story. Bide Dudley, whom we all know for his column on the back page of The Evening World, proved a delightful talker, and showed that he had a knowledge of songs and song writers.

Wilson Mizner and Tommy Gray furnished the humorous speeches of the evening. The caustic wit of both Mizner and Gray was greeted with hearty laughter by the happy throng. The Johnson Brothers, Rosamund and Jim, were certainly accorded a wonderful reception, and they both well earned it. Jim telling some timely stories, and Rosamund in a manner as only she can, at the piano.

Nabe Goldberg, the popular cartoonist of The Evening World, has the proud distinction of having written one song, as it was treated like a number, and made an enjoyable article.

Billy Jerome was the toastmaster of the evening, and the humorous manner in which he introduced the speakers and entertainers was most pleasing. His suggestion that George M. Cohan be made an honorary member, needless to say, was carried unanimously.

The songs and piano entertainments were furnished by such capable artists as Mrs. Hilda and Dave Stamper, Les Copeland, Sam Lewis and Bert Grant, Joe McCarthy and Jimmy Menasco, Gus Edwards and Leo Edwards, Harry Carroll and Richard McDonald, James F. Hays, Fred Fisher, Coleman Gotsch, Anatol Friedland and L. Wolfe Gilbert.

Gus Kerker was fair to the boys, and told them how sore he was at them for interpolations, but was still able to make a few remarks that he found it profitable, as he couldn't write rag numbers himself. Seymour Brown injected a serious note into the affair, saying that the business of song writing was a delicate science, and that there were indeed times and well spoken. "And" Dorgan didn't make a speech, but he certainly entertained the boys around his table.

All in all, the affair was a gigantic success. Good fellowship predominated throughout the entire evening, without one discordant note. In my humble opinion, more and more of these functions would help to create that feeling of brotherhood of men that I must admit in all society seems to be dormant amongst our boys. There are other lines and professions where competitors meet socially and forget that they are competitors, and there is no reason on earth why it can't be done among the song writers. If nothing else, the dinner proved that the song writer is an important being in this world, that not only does he gladden the hearts of millions, but he is also compensated for his efforts, which is an important factor when you think that after all money runs this world.

NEW YORK'S FEATURE SONG.

"UNDEBENTED THE STARS"

"YOU'LL ALWAYS BE THE SAME SWEET GIRL"

"CUMBERLAND"

"THERE'S A BRIGHTER PLACE FOR EVERY LIGHT ON BROADWAY"

"TIP YOU ONLY HAD MY DISPOSITION"

"MY I WANT IS A CYPRESS, SOME ROSES AND YOU"

"I LOVE YOU, BUT ONE THING I KNOW"

"THE SUNSHINE OF YOUR SMILE"

"THE DREAM OF A NIGHTMARE"

"WHEN IT'S ORANGE BLOSSOM TIME IN LOVELAND"

"HIT THE TRAIL WITH HOLIDAY"

"MOLLY, DEAR, IT'S YOU I'M AFTER"

"YOUNG AMERICA"

"GOOD BYE, GOOD LUCK, GOOD BLESS YOU"

"FOUR WIFE"

"THEY DIDN'T BELIEVE ME"

"GIAM"

EARL CARROLL AND CARRIE JACOBS-BOND.

Earl Carroll and Carrie-Jacobs-Bond were on the same program at a large concert in Los Angeles last Wednesday. Mrs. Bond sang a few of her last year's songs, "Forever Dark," and Mr. Carroll warbled a few of his, and between the two of them it must have sounded like an old time song writers' night!

SWINDLER AT IT AGAIN.

The party or parties who have been traveling through the country swindling orchestras and band leaders, claiming to represent Leo Post, Inc., is at it again. He has been doing business for the past four years and has victimized many publishers; this time it's the Leo Post Company, who have issued and sent broadcast the following:

\$100 Reward! For the arrest and conviction of anyone claiming to represent Leo Post, Inc., and collecting money in advance from orchestras and band leaders, moving picture plants, etc.

Any regular "rider" representative soliciting orders for us will not ask for any money in advance.

If anyone claiming to represent us calls on you and tries to collect money in advance, turn him over immediately to the Police Department and notify us by wire, and we will put the police officials in touch with the other victims and with our attorneys.

The names used at various times by these impostors are as follows: Leo J. Wolfson, H. Jacobs, R. H. Wagner, H. S. Saunders, S. D. Danvers.

GILBERT AND FRIEDLAND'S UNIQUE SONG.

Wolfe and Anatol certainly can boast of having the distinctive song hit of the season. In a period of so many numbers of similar theme and construction, "I Love You, That's One Thing I Know," stands out as unique and distinctive. It is worthy of note that the verse of this song is written in the third person, so that any man, woman or child can sing it. The song is so different that the writer noticed that in two different acts last week, namely, Frank Morrell and Werton and Leon, the number was rendered as an encore and the last song of both respective trunks. Which shows that the song will stand the test of a difficult act in any act. "I Love You, That's One Thing I Know" is due to our predecessors by the same writers, "My Sweet Adair" and "My Little Dream Girl."

FEIST BOYS IN BOSTON.

Joe McCarthy, Howard Johnson and Jack Glavin, of the Leo Post Company, are in the city, and looked over the new offices. What they saw surprised them so much that they didn't leave town for three or four days. They saw the new offices of Charles Ray, who was formerly connected with Waterbury, Berlin & Snyder, is now with the Post company. It may be said, without any argument, that Mr. Ray is a very successful man in the city, and is going especially well with "Sweet Child's Time When You're Mine" and "Good Old Dear Babe."

Leo Lewis, who was at the Orpheum last week, stopped the show nearly every day. His big song hit was "There's a Broken Heart For Every Light on Broadway."

"Sweet Child's Time When You're Mine" was one of the choice songs offered by Holden and Harrow at the Howard week of 3.

EARL CARROLL'S NEW SHOW.

"Cherry Cokes," the new show for which Earl Carroll is writing the words and music, will open in Los Angeles in four weeks. Oliver Morosco is sending most of the principals direct from New York, and they will all report within a week or ten days. Rehearsals will begin immediately. Eddie Cantor, of Cantor and Leo, playing the Orpheum Circuit, was in the city last week and he played in Los Angeles last week. Walter Jones is cast for one of the leading comedy roles. Earl has a lot of new ideas regarding the organization of the orchestra, and the papers in the West have predicted that he will give them another musical novelty, as big as the banjo-sophistic idea which he created in "So Long, Lately."

MORRIS' BOSTON OFFICE.

Jack Mendelssohn, Morris Boston manager, says that this past week was one of the best weeks for positive since he ever had. It would make anybody work to see the beautiful window displays all stores had on in Boston. The "Orange Blossom" week is sure a big success in New England, and, as Arthur Lange, came up to Boston for Saturday to put the finishing touches to it, and we are all more than satisfied with the wonderful results. Jack also claims that he has added another big act to his list, the happy to be Nat Clark. The past week there were eight big acts singing "Blossom" in Boston, and the very things are going big in Boston. The happy to be Nat Clark, "The Past Week" are two more success. The following acts were in Boston week March 20: Howard, Kibel and Herbert, at Kibel's; Kate Fitzgerald, Fred Benson and Morris booster; Marian Poole, Al. Beecher, show, Liberty Girls company, also the High Life Girls company, and every one singing "Blossom." Jack had a crew of six boys, and all of them kept busy, or in other words, nothing to do till tomorrow.

THE MUSIC PUBLISHERS' OFFICIAL ORGAN

COLONIAL.

ALFRED DARLING, Mgr.

A corking good ten act bill is being shown, arranged by Manager Darling in such a manner that a more evenly balanced show has seldom been seen here.

The motion pictures, as usual, started, showing some interesting acts. At the first of the week, again demonstrating that position on a bill doesn't always count, Donald Kerr and Edie Weston, in eccentric acts, and a few songs, almost walked away with the bill. Here is a couple that could grace any stage and make good. Miss Weston is a very clever actress, reciting songs and steps that get her the desired result. Kerr is also there with the dancing feet. As a finish they do a whirlwind dance that earned them several bows.

John Catty, formerly of the Musical Catty, assisted by a young woman, put over a very lively musical act. Catty plays the piano, the bugle, horns and several other musical instruments, and excels with each. The young woman sports a fairly good voice and capably renders a song with good effect. "The routine of numbers has been well chosen."

Jasper, the marvellous dog actor, direct from his success in "Young America," made his vaudeville come-back with plenty of success. Jasper is one of the most intelligent dogs that has ever appeared in New York, performing feats that would do credit to man. He was a solid hit.

Juliet Dix, replacing Reine Davis, left nothing wanting in a well thought out musical act. Miss Dix is a stunning looking woman and certainly knows how to put over a song. One of her feature numbers was called "The Sunbaker You Smile," and she scored big with it. An encore number with a lyric that tells something about France is one of the best and cleverest things she does not suit a woman so talented as Miss Dix. Her costumes were beautiful.

Val Harris and Edie Weston, working as a straight and rube old man, offered a splendid staging specialty. The work of the rube stood out prominently. Harris, with his strong, husky voice and can put over popular songs. "Back Home" was their feature song and showed their voices off to good advantage. A corking good act for any bill.

For a sure laugh getter, "Hilman," as presented by Fred J. Ardash and company, is the goods, and the rube sitting next to him and his company make it one of vaudeville's classics. Novelties in vaudeville to-day are rare, but "Hilman" surely fills a long felt want.

Opening the intermission, A. B. White, one of the classiest singers of popular songs of the day, really ran neck and neck with the headline act. While has a happy way about him that would win any audience. His best song is called "The Letter That Never Reached Me." The number was a success for whoever publishes it, and as presented by White took about seven bows.

Franklin Ardell and Marjorie Sheldon presented their latest musical comedy, "The Silver and What Laughs were left in the audience they got. The sketch is a hummer from start to finish.

Anna Wheaton and Carroll are the best of the line, and surely made good with Miss Wheaton's excellent staging and Harry's capable work at the piano. They offered the same routine of songs as they gave at the Palace last week. Miss Wheaton's staging of "Susanne" stamps her one of the best singing comedienne of the vaudeville.

The Hon. Francis P. Bent, in an illustrated lecture on Mexico, closed, and on account of a long show he found it necessary to leave the stage.

Those that remained were well rewarded, as the Hon. Bent is a good orator and gave an excellent demonstration, assisted by the motion pictures of Mexico.

PALACE.

DANIEL P. ROGERS, Mgr.

Leont seems to have no effect on the attendance here, as Monday night's performance drew a bill that was the equal of any ever shown here. More interesting was the fact that the program was made up chiefly of the same routine of songs and gags of positions must have kept Manager Rogers busy.

The Mutual Weekly, with views of the past week, entertained.

Howard's animal spectacle, the headline act of its class, drew a crowd that proved to be handicap, as the applause which greeted their efforts was big. It is one of the best arranged routine animal acts in the business.

Nonette took the place of the Misses Campbell in number two position and scored one of the hits of the bill. Nonette is an artist that vaudeville should be proud of. Her costumes and appearance are good and her talent speaks for itself. She is equally as clever singing as she is playing her violin. She has selected all her numbers with care and judgment, with the result that each one scores heartily. Her program is made up of "Morning, Noon and Night," "Good-Bye, Good Luck, Good Bless You," "Are You From Dixie?" "A Bill, Nonette," "The Music of the Night," "Long-Loss Fairbanks" and several others during the past several years, again had the honor of playing this equally as clever singer. While she plays her violin. While comparison would not be in order, Garton gave a splendid performance, assisted by a capable little company.

Neo Habertin, with some new numbers and a few of her old ones retained, returned to the Palace and ran along with the feature. As said in these columns several times, Miss Estepa is a finished artist, with personality and talent galore. Each one of the songs as rendered by her is made a classic, and at the conclusion of her meritorious performance received numerous bows. Her opening number, a kid impersonation, was a wonderful bit of work and only goes to prove all that has been said of her.

Han Ping Chien, presenting his "Pekin Mystery," had the crowd guessing with their clever work.

Fred Hatten and Molly Fuller, in the "Corridor of Time," proved that they can come back. For the younger generation, Fuller is made famous by programs of some forty years back, displaying the names of both, as an introduction as to who the principals are. Miss Fuller, who has been in the early days as one of America's most shapely women and a leader in boy parts, showed by a display of her lively and graceful movements. Mr. Hatten, always considered an expert in dancing, executed several old time dances selected by her. Fuller has re-established themselves as vaudeville features.

Sam Brown, in her second week here, has retained several of her songs, and eliminated her auto story, again demonstrating what an able show-woman she is.

Sam Bernard, with a humorous monologue about politics and a few comedy songs, walked away with the bill. Bernard received a reception when he first appeared, and his company, which has seldom been seen at this house. One of the crowd in an uproar from start to finish, and the few dancing spots offered showed that he is as young as ever.

The Morgan dancers, with Marion Morgan featured, presented some very clean artistic dances and closed one of the most entertaining programs shown here in many weeks.

AMERICAN.

CHAS. FORAMAN, Mgr.

Monday afternoon, April 3, saw the usual crowd here. Four acts out of six were dancing acts, all going over. The honors were carried by Ernest Evans and his company.

Robert Noma, a straight musical and whistling act, opened the show. He whistles and plays the harmonica well. His opening number was a trifle slow. A faster one would give him a good start. Took one bow.

Edie Weston and Cameron (two men). The top-notch of Scotch. Presented a Scotch singing and dancing act that is full of pep. Cameron can put over a Scotch song and dance, and Weston, as the piano, can play and also dance with style and grace. They were recorded two bows.

Marie Johnston, female impersonator, presented "Jerry's Dream," with a dummy that looked good and had a good routine of talk. Three things she did not do, "use the telephone," "lick out of a glass" or "smoke a cigarette." But what was done was put over well. The encore was not necessary, as it took the edge off the act. Two bows.

Three Romanians, with a few songs and clever dances. These girls know how to wear gowns. The act is full of pep and received three curtains. The first two were given to the comedian and comedian, in one. Have a good routine of talk and get plenty of laughs. The Italian comedian does one of the best of the comic and the English a good foil. They both sing well. Their routine of numbers is well laid out. "A Broken Heart for a Broken Girl" was the first number. "I'm a Soldier" and "That's the Spirit of '76" was a hurrah number. Closed with "She's My Girl and Your Girl" to three bows.

Ernest Evans and his "Society Dance Circus" was the headline of the show. He upstaged the headline position. This act, just of the "Big time," was a big flash; and the dancing of Evans and the principal stood out. Acts of this kind will help the Lord. Evans, with his friends, two curtains and the entire company walked across the stage. Hammet and Scott (two men). These boys do a classy dancing act, with each doing on the chair. It is still retained, and they were well applauded. They received two bows.

Miller, Lorraine and company (two men and woman) presented a sketch, "Speaking to Father," which has been reviewed before in these columns. The play-acting was of the first class. Laughs were plenty, and took four curtains well.

Oscar Lorraine, with his violin and woman assistant in his act, put over one of the hits of the afternoon. The current song, "The Girl of the Year," "Molly Dear" was well applauded. "Your Wife" was well rendered, and brought him back for five bows.

Lynch and Zeiler (two men), did juggling act in one. The boys are good performers and held them in closing the show. Two bows.

JEFFERSON.

WM. A. HENNING, Mgr.

Our idea of considerable show, relative to running time, was the program at the Jefferson the first half of the week.

The opening turn appeared at 12.30 A. M. Monday, and at five minutes to three P. M. the first performance was given.

The Seabacks, in their "bag punching" specialty, waded through all manners and methods of striking the inside of the current. The first act of applause did not start the proceedings off with the customary bang. The girl good humorously injected a touch of wit into the routine, and the man seemed a willing waltzer. The girls refused to rebound properly and some of the "girls" lost their effectiveness thereby.

Dorris and Stoner, a complexioned colored team, have an offering which was familiar in past years, but is rarely seen in the varieties to-day. The man appeared in a tuxedo, with a top hat and gloves, but neglected to carry a chapeau, and assisted by his partner, rendered some of the old songs. Including "The Old Time Religion," "Rocky," "Believe Me If All Those Endearing Young Charms," etc. The absence of lively action made the tune appear drags.

Howard and Hoyt, a team comprising a plump young dandy and a chip who vocalized, seemed to find favor with the "down-towners" to some extent. The talk "missed fire," but the man's rendition of "Mother's Beauty" was secured history. A falling out brought them back for a few bows.

In the Trenches," a military singing turn, employing several of the popular songs of the day. The act was pretty and the offering was well staged. The appearance of a "Zeppelin" and the use of searchlights throughout proved interesting. A quartette of singers is featured that has been called "Good-Bye, Good Luck," "Twilight," "The Girl of the Year" and "The Man Your Mother Thought You'd Be." The blackface comicality gave many legitimate laughs and registered his points in an easy manner. The girl seemed to lack confidence in the part of a singer, and her delivery of lines seemed off.

Jon K. Watson, as "Abe Kabbie," monopolized to splendid results. Some of the songs he did not "get over," as Watson continued and no hesitation marked his efforts when he perceived that the public are not prepared to be entertained. The whole was accepted as a "nerf" one by many of those present.

Miller and Vincent, billed as "Howard and Helen," proved the "clean" of the bill. The young lady's winsome personality, coupled with a sweet voice and a good effort of Miller, pleased immensely. Using "Back Home," "Mamma and What's the Use of Going Home," they closed with a corking double number entitled "In the Cool of the Evening."

Benjamin and Augusta, a bicycle team, closed the vaudeville portion of the program. The man's droll comedy and his partner's act were both entertaining. The girl's appearance was likable.

Will Zimmerman also appeared. **Prev.**

Kelth's Alhambra (Harry A. Bell, mgr.)—This week's bill: Mabel Winter, Quincy and Nigraland. The first act was a comedy sketch and was, James and Betty Morgan, Wm. Walters and company.

FIFTH AVENUE.

Wm. Quad, mgr.

A pleasing entertainment was in evidence Monday evening, and the program moved smoothly along, save for the usual minor slighting of the foreshadowing of "coming attractions" and containing the information that "The Mystery of Mary Page" would follow the first act.

The opening turn, Nelsson and Herley, experienced some difficulty in securing attention, owing to the numerous late comers swooping down the aisles. However, the couple did a long routine, and at the conclusion of their efforts were liberally applauded. The opening looked dubious, but a variety of card tricks, followed by singing and the dear old shadowgraph "bit" carried them over nicely, although nothing new was exhibited.

Nice and Francis played the attention, interspersed with songs and dances. The setting was pretty, but the ensuing chatter contained some bad boys. The girl is a delicate, well modeled person, which she employs to good advantage. "The Old Curiosity Shop," a splendid number by the male monologist, held the attention. Number two position is nothing to become unduly excited about, but the results attained by the team were satisfactory.

Four Pals (New Act), a quartette of males, were a smashing hit. All popular numbers were used, lending weight to the theory that the public likes to hear familiar songs.

"Ladies' Reducing Parlor" closed the first part about a note of laughter. More men was not apparent in this offering, unless it were the "property person" hidden behind a mass of scenery, snapping out orders and directions. An assortment of pretty and well formed material in this matter needs have a man around somewhere to preserve the peace. It was amusing to note the expressions on the countenances of the audience as the shoppee man monologically glided across the "rostrum." The antics of the two comedians were very funny, and the boxing bout between the champion girl and a wholesome blonde party viewed with awe by both the masculine and the feminine of the "customers." The exhibition by almost the entire company on the stage was a most approved interesting and mirth provoking.

A topical scene curtailed the activities of the girls and allowed strong meat to be taken comfortably in their seats and rest their individual necks.

Wm. Morrow and Esther Joy, in an entertaining vehicle, found the audience in a receptive mood, and accordingly worked with ease and good judgment. The talk contained many witty phrases and registered nicely. Morrow's "Cradle to the Grave" number and his "laughing" song, "taught on" immediately. The finale was artistic and brought them back for deserved appreciation. Herley entered the "sides" to provide for the removal of the fence and the "laking up" of the drop used by Morrow and Joy.

The Kirkmish Sisters scampered off with the "hit" of the second portion of the show. The song ensemble was vociferously applauded, as was the soprano solo by one of the girls. The execution on the different musical instruments was not overlooked, and the youngest of the quartette, with good humor, which in a great measure insured the popularity of the offering.

The ways of a monologist are not hard, when said monologist has good material and realizes the value of same. This fact was attested by the manner in which Harry Lester Mason smote those present with his comic endeavor.

Witt and Winter, two clean-cut looking chaps, closed with a routine of hand balancing "tricks" as is made with acts of this kind.

The erudite began with the arrival of the boys, but many folk interested in screen subjects remained to puzzle over "Mary Page." Prof.

Hunting & Season's (Lode Hunting, mgr.)—Billy Wadsworth Big Sister (Lode Hunting, mgr.)—Froctor's One Hundred and Twenty-Fifth Street (John Brown, mgr.)—The Peter Pan (A. B. C. Boy, Carrie Lily, Dan and Nellie, Herley, Wadsworth, and Peter Pan). Add. Hoyt's Minstrel, Herald, Phoenix and Car. Madison, White Star, and the Peter Pan. Add. land and Clifford and Mack. Kett's Brown and Black. The stock company offers this week "The Three of Hearts."

SHADES OF NIGHT

AUDUBON.

Sam Miess, Mgr.

This Fox house was packed to doors at 8 p. m., Monday, April 3, and they were standing six deep. The house holds 2,200 seats, and a good show was the verdict.

Mahoney Bros. and Daisy (two men and dog), opened the show. This is a good act, and as suggested in these columns four weeks ago, they put on a new finish. Their talk and dancing pleased. The comedian does not overdo the comedy, and at finish took two bows.

"What Every Man Needs" (one man and two women), a sketch with bright lights and capable players. Took three curtain. (See New Act.) Bill Pruitt, "the singing cowboy," sang three songs. "Ireland, I Hear You Calling Me," which went over big. "Your Willer" was "The Crying Woman," "Daughter of Mother Macree," got him two bows.

Willard and Moran fight pictures were sandwiched in between, and they were applauded. The women were the most interested.

Carson and Willard (two men), in one, with bulletin board. The line of talk was funny, and they were the laughing hit of the bill. Three bows. "Melody Land" (two men and nine women), a class girl act, with original song and special scenery (See New Act). Sam.

NEW VAUDEVILLE ACTS

"Melody Land."

25 Min. Full Dress.

Audubon.—Ned Wayburn has put over a classy girl act, an original idea. As the curtain rises a bar of music, with eight girls used up as the scale. A song writer appears looking for a melody. He meets inspiration, portrayed by Joseph Herbert Jr., and Success (Myrtle Young), a stately blonde, who can sing, a singer and dances well. She and Herbert did a double number with a dance which went over big. Joe Mack, as the song writer, proved to be a clever comedian and a corking good comic dancer. The girls are comely and work in unison. They make four changes and dance well. The closing number was put on only as Wayburn can put on a number, and took five curtains at finish. This act can play on any bill, as it is a big dash and a classy act. Sam.

Four Pals.

15 Min. One.

Fourth Ave.—Good singing "house" have not been very much the exception of late, and this quartette of male singing fills an aching void. Where three chaps extend in the harmony department, and their voices blend splendidly.

Opening in evening clothes they render quartette and solo numbers, and display some corking examples of harmonious vocalization. "Are You From Dixie," "Memories," "Daughter of Mother Macree" and "Rocky Road to Dublin" were used in the order named, and each number was a distinct hit. The average "four" because they sing as a quartette should. A slight awkwardness was apparent, but should soon wear off.

Prof.

"What Every Man Needs."

18 Min. Full Stage.

Audubon.—The opening shows the home of a woman who gives advice in matrimonial troubles. She has a Japanese female servant, who tells her of a rich millionaire bachelor who is to be blackmailed by her brother's employer, who is a con- fessing man. The appointment is made at the woman's house for him to go there on a bet. The millionaire arrives and declares himself as a woman hater and president of the Bachelor's League. After a bit of argument she tells him of a frame-up to ruin him, and to save himself he marries her, after she tells him the story of blackmail.

Miss Hiss, as the woman, played her role well. Mr. Donaldson, as the bachelor, portrayed the role to a T. The Japanese girl, played by a real Jap, was the type. This act will fit on any bill. Sam.

SUPPLEMENTAL ROUTE LIST.

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—Lawrence, Me., 3-4, Portland 10-15.
Hall, Billy, M. C. Co. (Tub.)—Bald, Me., 10-12, Gardner 15-15.
"Her Soldier Boy" (The Shuberts, mgrs.)—Newark, N. J., 8-8.
Millie's Comedy Co.—Baltow, Ge., 8-8.
"Million Dollar Doll" (Corr.)—Circleville, O., 7, Hillsboro, E., Wilmington 10, Logan 11, Lancaster 12, New York 13.
Pickert Stock (E. H. Wilcox, mgr.)—Hill, N. Y., 3-8.

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ADDITIONAL CERTIFICATES:

715-Mrs. J. B. Kline	725-Joe. La Doux	Poem
716-Bartholomew Farrell	726-J. B. Kline	Poem
717-Horace Hays	.....	727-E. D. Winchester	.....	Poem
718-Henry P. Sherrill	.....	728-J. B. Kline	.....	Original Act
719-Lee Dale Ingraham	.....	729-Francis P. Barber	.....	Song Poem
720-J. B. Kline	.....	730-J. B. Kline	.....	Song Poem
721-Lee Dale Ingraham	.....	731-Ernest Kline	.....	Animal Act
722-J. B. Kline	.....	732-J. B. Kline	.....	Animal Act
723-J. B. Kline	.....	733-J. B. Kline	.....	Animal Act
724-Wm. Cline	.....	734-J. B. Kline	.....	Animal Act
		735-J. B. Kline	.....	Animal Act
		736-J. B. Kline	.....	Animal Act
		737-J. B. Kline	.....	Animal Act
		738-J. B. Kline	.....	Animal Act
		739-J. B. Kline	.....	Animal Act
		740-J. B. Kline	.....	Animal Act
		741-J. B. Kline	.....	Animal Act
		742-J. B. Kline	.....	Animal Act
		743-J. B. Kline	.....	Animal Act
		744-J. B. Kline	.....	Animal Act
		745-J. B. Kline	.....	Animal Act
		746-J. B. Kline	.....	Animal Act
		747-J. B. Kline	.....	Animal Act
		748-J. B. Kline	.....	Animal Act
		749-J. B. Kline	.....	Animal Act
		750-J. B. Kline	.....	Animal Act

CHICAGO

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, CARPENTER BATHS, WESTERN MANAGER, 304 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

BACK TO THE FOLD.

Julia Arthur, whose name used to mean a great deal to the dramatic stage, who was in retirement for sixteen years, came back into her own last night, at the Grand Opera House, with "The Eternal Magdalene," play dealing with reformation in the half-world.

PRINCESS GETS "THE WEAVERS."
Twenty-four years after Hauptmann wrote "The Weavers" (which was the most successful of Emmerich Klotz's studies when produced in New York) came to the Princess last night, with its huge cast of sixty, the portraiture of the Silesian weavers' strike making an impression with the opening audience that should augur a successful run.

FOUR PLAYS FOR LITTLE.
The Little Theatre Company, commencing Wednesday night, will embrace four short plays: "The Letter," "Temperament," "Extreme Duction" and "The Bachelor." After nine weeks' run, "The Charity That Begun at Home" closed at this theatre, Saturday night.

"ARSENAL LUPIN" PRODUCED.
"Arsenal Lupin," a thrilling drama built around the sensational adventures of the gentleman crook, is among the plays produced by the new French company at the Theatre Francaise d'Amérique during the current tide of the theatre, and is a good indication of the high caliber of the company.

April 10—"Her Soldier Boy," an opera with score by Demetrio Kalimeris, composer of "Barl," will be sung at the Chicago Theatre by Margaret Romina, Actor Albro, Scott Welsh, Arthur Maple, Edith Brandt, Fay Evans and others. Victor LeRoy's German libretto has been Englished by Rida Johnson Younger, and Sigmond Romberg has added to the score.

April 24—Harry Lauder is expected to arrive at the Garrick on this date with a new budget of songs.

May 15—Edwin "A World of Pleasure" or "Robinson Crusoe Jr.,"—both are New York Winter Garden shows—will begin a Summer run at the Palace.

PRINCESS (R. P. Gordon, mgr.)—"The Weavers," first week.

COME (U. J. Hermann, mgr.)—"Euryoman's Cask," second week.

POWERS (Harry Powers, mgr.)—Edith Barrymore, in "Our Mrs. McChesney," third week.

BLACKSTONE (Edwin Wapler, mgr.)—E. H. Solheim, in "The Two Virtues," third and last week.

GARRICK (John J. Garrity, mgr.)—"Experience," fifteenth week.

ITALIANA (A. Piton, mgr.)—Montgomery and Stone, in "Chin Chica," tenth week.

OLYMPIA (George C. Warren, mgr.)—"So Long, Lefty," eighth week.

CHICAGO (John J. Garrity, mgr.)—"Town Topics," fifth week.

GRAND OPERA HOUSE (Harry Blodgett, mgr.)—"The Eternal Magdalene," first week.

VICTORIA (H. C. Breslau, mgr.)—Week April 2, "The Parish Priest."

IMPERIAL (Will Spink, mgr.)—Week of April 2, "Nearly Married."

NATIONAL (J. P. Barrett, mgr.)—Week April 2, "The Woman in the Case" (stock).

COLUMBIA (Wm. Roche, mgr.)—Week April 2, "Irish's Big Show."

HAYMAKERS (H. H. Herk, mgr.)—Week April 2, stock business.

GATLEY (E. S. Schmeckner, mgr.)—Week April 2, "The Maschaf Masters."

ENGELWOOD (Edw. Batty, mgr.)—Week April 2, "Wingspread Show."

GRAC AND GATLEY (C. L. Walters, mgr.)—Week April 2, Ed. Lee Crothe and Siding Billy Watson.

AMERICAN NIGHTS.

LEON HUNTER (Mrs. Gus Adams), of the Hunter Trio, made a hurried trip from Los Angeles to Chicago, to undergo an operation for tumor. Miss Hunter occupies Room 12.

LATVIA BELL MAYER, the little belle of Marjorie Major, who was operated upon for deformity of a finger, the result of a burn, is getting along nicely.

CLARE COULSON, sister of the cashier at McVicker's, is making daily progress following her operation for gutters.

STIRZ KATZ, of Monte Carlo fame, is making an uninterrupted recovery following her operation of several days ago.

WILLIAM HARRIS is able to walk about without crutches.

LILLIAN LANGFORD, after a hurried visit, went on her way to Kansas City to fill another engagement.

THE NEW LANTERN is going up quickly. The workmen are now at the second story.

GEORGE SHAW, of the "Chicago Tribune," was bitten by a raccoon, and suffered an infection of the hand.

LEONARD LANGRISH, of the "Four Xylophonds," is also suffering with an infected finger.

CHICAGO HARMONY NOTES.

THINGS BRIGHTENING UP.
Things are brightening up in the local music market, and it doesn't take half an eye to glimpse the fact. The publishers look happier, (less worried) would be a better way of expressing it), and the healthy condition of most catagories might be accepted as an essay on the reasons for the revived tension. Publishing concerns, which were new a short time ago have succeeded in getting their products listed. Big stiffs are performing in the field of the orchestra, and everything points to a permanent ending of the period of gloom which seemed to "glom" everything in sight a short time ago.

DIG HIT IN CANADA.
"That's What a Real Canadian Can Do" (a happy new number from Craig's busy list) has struck Canada as no other song succeeded in attaining it since the beginning of the great war. A movement is on foot to make it the official number of the Canadian Army, because a prominent musician has heard it while witnessing the performance of an American burlesque show in Canada.

BRINGS AUDIENCE TO ITS FEET.
The Phenix Music Publisher's novel piece appeared song "We'll Put Another Star in the Star Spangled Banner" achieved a wonderful result. In Racine, Wis., a couple of weeks ago, for the entire audience at the Strand Theatre rose to its feet when the chorus was reached as a mark of respect for the sentiment expressed in the song. The audience then tried its utmost to join in the words, though the number had never been heard in the same theatre (or city) before.

GOING SOME.
Will Rosenthal ought to be able to furnish his new offer in the Herald Building most beautifully, May 1, if the manner in which performers are falling and calling for "Walking the Dog" has any sales for what is rapidly proving a sensational stage success.

ALL HE'S THINKING OF.
Like a man in love, Rocco Vocco, local manager for Leo Polat, has only one thought in his well balanced mind; that is—just how his new offices will look when he moves into the Grand Opera House. After he had the fact that Polat will enter has stimulated activities in the whole building.

CLIMBING HIGH.
The Slingers Booking Agency (cooled by Sam Herman and John Baxter) has succeeded in landing the John Baxter Song Review for McVicker's Theatre, for week of April 30.

MYSTERY MAN HID FROM.
Gus Kahn, who has developed into something of a man of mystery since his hurry-up call from New York, admits, according to a postal received at The Clippers' Western Bureau, that he is stopping at White Plains. Al. Nelson sometimes hides at the same resort, but, of course, that's neither here nor there.

WE WONDER.
The Clippers reports from the East, that Theodore Morse is getting better. Wonder if his melodramas are doing likewise.

WILL'S VISIT.
Will Von Tilze, mogul of the Broadway Music Corporation, came to and left Chicago last week like a breath of Summer wind. Will has gotten

rid of some of his physical nervousness and is settling down to a steady pace that ought to furnish reliable publishers.

AL J. DEAN, of the publishing company bearing his own name, is an extremely happy chap, because most of his issues are now lifted with the big syndicates.

"WHILE THE CITY SLEEPS."

(Reviewed at the Imperial Theatre, Chicago, Thursday, March 30.)

Rowland & Clifford show that they understand the trend of the dramatic profession of the Edward B. Rose's reversion to the melodrama of yesterday, "While the City Sleeps."

The play has all the heart prob and most of the character pictures of old time melodramas, though the exaggerated "electrical" climax has been superseded by a more logical situation-shrill, and the villain in the white duck trousers is supplanted by a more plausible "wolf in sheep's clothing." The story tells of the efforts of a political ring to corrupt a police force in order to split away an immigrant Jewish girl from Russia. A patrolman, in love with the daughter of the chief of police, assisted by his brother, mother and a dashing negro (not to mention the forefaded daughter of the chief, who wavers between love and the patriotic and statist of his honesty reveals and quashes the plot, receiving his reward in the shape of a sergeant's star—and the chief's daughter.

Henry Garvey turns what would not ordinarily prove a good role into an excellent piece of character work by his handling of the love-laced Jewish peddler, seeking the girl about whom the plot revolves. Garvey has the knack of putting his heart and soul into the part, and the result is an interesting and compelling character picture.

Owen Williams makes a very acceptable hero, giving the villainous opposition the part. Helen Glasgow is a heroine acceptable to the eye and ear. G. K. Brown is natural and impressive as the chief. W. J. Barker doubled successfully, revealing his versatility. Chig versatility, Chig versatility, unscrupulous as the chief villain, with Dave Henderson in active support. Once Clodius evoked heart throbs as the negro, with George Edwards in her train as the immigrant. Douglas Lawrence made a pugilistic juvenile. Francis Bent met all the requirements of the character role most admirably.

Casper.

CHICAGO MANAGERS ORGANIZE.

Chicago, Ill., April 1.—The activities of the White Hats and the Black Hats in the dramatic and picture plays by what is now known as the Actors' Equity Association, has led theatre managers to take heart in the organization of dramatic interests. A temporary organization of Middle West managers was effected at the Palmer House this afternoon. Temporary officers were elected as follows: Aaron Jones, president; Mort Singer, vice president; Claude S. Humphries, secretary, and J. C. Matthews, treasurer. The meeting was called to order by Robert Albritton, at the Interstate Circuit, and was held on orders from New York. A communication to this effect, addressed to Mort Singer, was sent to have these things done above, those present were: Will Cunningham, John Nash, Sam Kahl, L. F. Ashard, and W. S. Butterfield.

RUTH RECOVERING.

Ruth Budd, who was severely injured in a fall at the Majestic Theatre, recently, is rapidly recovering her normal strength, and it is believed that she will soon resume her vaudeville tour. Misfortune struck her at the Interstate Circuit family, for Griefs Budd, who also fell recently, still has his hip in plaster casts. Wires of sympathy were sent to Ruth and her mother, Mrs. Budd and Paul Durand. Mrs. Budd is on constant attendance at her daughter's bedside.

MADE MONEY.

It is rumored that Harry Siddings, manager of George M. Cohan's Grand Opera House, and Joe Harris (Charles's brother) cleaned up a fortune in steel speculations. More power to you, boys!

STOCK

STOCK LOCATIONS.

"The Man Who Owns Broadway" is the bill week ending April 8, at the Majestic, Brooklyn, N. Y., where the Culbert Opera Co. is having most successful season.

"The Melting Pot" is the offering week ending April 8, at the Auditorium, Baltimore, Md. "Shenck Holmes" just closed a very successful week.

"Sadie Love" is the offering week ending April 8, at the Lyric, Bridgeport, Conn., under the management of J. G. Briggs.

"The Road to the Rainbow" and "The Miracle Man" are underlined for immediate production at Hathaway's Theatre, Boston, Mass. Julian N. is playing the lead with this company.

"In the Bishop's Carriage" has been selected by Roy Walling to open his stock season with at the Lyceum, Detroit, Mich., Saturday. "Shall We Forget Her" will be his second bill.

"The Man from Home" has been selected by Messrs Elbert & Gitchell for week ending April 16, at the Princess, Des Moines, Ia. "The Little Millionaire" underlined.

"The Rule of Three" is in active rehearsal at the Morocco, Los Angeles, Cal. This company has just finished a very successful week with "The Miracle Man."

"Marrying Money" is offered week ending April 8, at the Auditorium, Lynn, Mass., under the management of E. V. Phelan. "The Brute" underlined.

"Two of the Storm" is the offering week ending April 8, at the Lyceum, New Britain, Conn., under the management of Alfred Cross. Mr. Cross also plays the lead.

Jerome Kennedy, the well known character comedian, has been engaged by Wm. J. Carey for his new stock company at the Baker Bleeker Hall, Albany, N. Y., opening Easter week. "Outcast" will be one of this company's early productions.

"The Servant in the House" is the offering week ending April 8, at the Academy of Music, Northampton, Mass.

"The Road to Happiness" is the offering at the Baker Theatre, Portland, Ore., week ending April 8. This play is also underlined for immediate production in all 20 cities.

"The Regeneration" will be produced week ending April 15 by George Driscoll at His Majesty's, Montreal, Can.

"Outcast" is being produced week ending April 8 at the Boyd, Omaha, Neb., with Eva Lang and Edward Lynch playing the leads, under the management of O. D. Woodward.

"The Blindness of Virtue" will be produced week ending April 15 at the Wallace Theatre, Peoria, Ill., under the management of Morgan Wallace.

"A Bachelor's Romance" is the offering week ending April 8 at the Orpheum, Reading, Pa., under the management of Nathan Abney.

"Two Much Johnson" and "The Fascinating Widow" are produced the weeks of April 8 and April 15, respectively, at the Lyceum, Mass., under the management of Maguire & Company.

"The Master of the House," with Malcolm Williams and Florence Reed in the stock stars, is the attraction week ending April 8 at the DeWitt Theatre, Davenport, Iowa, under the management of O. D. Woodward.

"The next stock star to appear with this company will be Mary Roland, who will open in "Along Came Ruth."

"The Yellow Ticket" is the selection by Ed. O'Brien for week ending April 8 at the Elmsmore, New York City, with Weira Lestina and Clara Clement in the leading roles. "A Fool There Was" underlined.

"The Thief" is the attraction week ending April 8 at the Knickerbocker, West Philadelphia, Pa., under the management of William Miller.

"The Yellow Ticket" has been selected by James Thatcher for his Holy Week's attraction at Poli's, Washington, D. C., and the New Academy, Scranton, Pa.

"Outcast" and "Sadie Love" will be produced the weeks ending April 15 and 22, respectively, at the Shubert, St. Paul, Minn., under the management of L. N. Scott.

THURSTON HALL IN STOCK.

Thurston Hall has been engaged for the leading roles in the Colonial Stock Co., Cleveland, whose season will open Easter Monday.

MATTHEWS BECOMES MANAGER.

Godfrey Matthews, formerly leading man of the Colonial Theatre Stock Co., Providence, R. I., has taken over this theatre for the Spring and Summer, and will install a stock company there, opening May 1. He will have associated with him many of the old favorites of last season's stock. Blanche Shirley will be the leading lady.

Aside from Mr. Matthews and Miss Shirley the company will include Emma Tittle, Jeanette Cross, Frances Search, Jack Lewis, Edward Deane stage director; Arthur Matthews, Bert Rooney, Lionel Deane, Winifred Burke and Robert Fletcher.

The opening play will be William Henry Brady's "Sinner," and the company will be under the business direction of H. C. De Muth, formerly connected with H. H. Frayne and Joe. M. Galt.

LEWIS ENLARGES STOCK CO.

Wm. F. Lewis announces that he has engaged a company of twenty stock players for his "tent" show, which will play the Nebraska territory this Summer.

Two complete electric light plants will be carried, and thirty 60-watt lamps will be used for illuminating the marquee. Five complete "sets" will be used.

The paraphernalia will be loaded on four large wagons, 8x18 feet, and transported on flat cars for freights to town.

W. I. Harris is stage director, and W. H. Tibbels will travel ahead of the organization.

NOTICE.

THE PUBLISHERS OF THE CLIPPER EARNESTLY SOLICIT THE CO-OPERATION AND ASSISTANCE OF ALL MANAGERS OF STOCK THEATRES IN INCREASING THE VALUE OF THIS DEPARTMENT. WE BELIEVE IT WILL BE MUTUALLY ADVANTAGEOUS TO EACH MANAGER WHO SENDS EACH WEEK ANY CHANGES THAT MAY OCCUR IN THE POLICY OR PERSONNEL, ANY INCIDENTS, UNUSUAL OCCURRENCE OR IMPORTANT HAPPENING CONNECTED WITH HIS COMPANY. WE DESIRE TO GIVE GREATER PUBLICITY AND PROMINENCE TO THIS BRANCH OF AMUSEMENTS THAN HAS BEEN DONE HERETOFORE BY ANY PUBLICATION. WILL YOU HELP!

STOCK OPENS.

The Rose Miller Players opened at the Majestic, Lorain, O., March 27, to capacity business. The company is good, and expects to remain in Lorain for the entire Summer season. The company is headed by Rose Miller, who is attracting with the leading lady, Margot Monte. The roster: Leonard Lord, leading man; James A. Swift, comedy; Hryk Ertine, baritone; Joe Kane, juvenile, light comedy; Don Esterwood, stage manager, and Harry Harper, director; Anna Kinsley, ingenue; Harry Ehrenberg, property man.

BREAKING RECORDS.

The Chet Keyes Stock Co., under the management of Thurston Hall, is playing in its seventeenth week at the Orpheum Theatre, Zanesville, O., to the largest business ever done by any stock company in the circuit. This company is composed of the following well known people: Chet Keyes, Dot Keyes, Helen Keyes, W. K. Hack, V. A. Varney, W. J. Hill, Frank Ryan, Bob Moran, Baby De Parrie, Mrs. Burton Keyes, Dick Richardson, Irving Young, scenic artist.

ALBANY TO HAVE STOCK.

Hermann Blecker Hall, Albany, N. Y., will inaugurate a stock company under the management of Wm. J. Hill, opening April 8. Mr. Manany will be leading lady, and a competent cast of players will be selected.

REILLY TRANSFERRED TO HARTFORD.

Neal Harper, for several months manager of Poli's stock theatre, Hartford, Conn., will be transferred elsewhere on the circuit this month. Edward F. Reilly, hailing from Brooklyn, will be his successor.

HENRY JEWETT PLAYERS TO DISSOLVE.

HOLDERS OF PREFERRED STOCK TAKE ACTION.

The Henry Jewett Players, according to a bill filed in the Superior Court, at Boston, have lost \$40,000 in their stock ventures at the Plymouth Theatre and Boston Opera House.

The Henry Jewett Players were backed by a number of Boston's social leaders, and they have brought their action for the purpose of dissolving the company and also having restored to them \$100,000 which remains in the hands of the treasurer.

CLINT AND BESSIE ROBBINS CO.

Clint and Bessie Robbins closed their season March 11, and went to their home in Niagara, Mich., for their annual rest. They open July 29, carrying sixteen persons, five piece orchestra and vaudeville show, outside of an excellent repertoire of standard dramas. Those who made good last season have been re-engaged, and several new features have been added for the coming season.

LEW PARKER'S BENEFIT.

The Grand Opera House Stock Company will assist at the tentative first performance to Manager Lew Parker, Sunday evening, April 16.

Hobcock Ryan's "The Bride" will be played by Dudley Ryan, W. J. G. Briggs, William Elliott, William Evans and the company.

A new vaudeville sketch by Charles Schofield, entitled "Duke Billy's Return" will be played by Charles Schofield, Jessie James and William Evans.

TED GIBSON CO. CLOSURE.

The Ted Gibson Stock Company closed in Kansas City, Saturday, April 1. The company had played a three weeks' engagement.

FRANCES McHENRY replaced Gene McFarne in the cast of the Shubert Stock Co. at the Shubert, Milwaukee. Miss McFarne left to rest up before joining a road company.

THE ANGELL STOCK CO. is in its eighteenth week at the Park, Pittsburgh, playing to good business, and will continue until May 1. The company will then open its Summer season at Summer resorts, returning to the Park next September.

THE BROWNELL-STORK STOCK CO. has a new leading man in the person of Alfred Lenz, who is making his first appearance with the company this week in "Under Fire."

F. P. HELLMAN has left New York, after completing arrangements for his next touring season, which will start in June.

THE PRINCESS STOCK CO., under management of Eichman & Stevens, opens April 29 with an entire new equipment, and expect to play the same territory.

RALPH WORDLEY, comedian, will support Sam Mylie at the National, Detroit, Mich., in a musical stock company of forty people, opening May 28 under the management of Hagbarda & King.

CHRISTAL HERNES will become a star on the Western Stock Circuit, April 17, at St. Louis, and will later on play a leading role in a new play to be produced by Olive Korman.

BERT LITTELL and EVELYN VAUGHAN are reported to be on their way to Honolulu for a season, starting April 10, with the company from the Alcazar, San Francisco.

FLORENCE REED and MALCOLM WILLIAMS will open in "Bought and Paid For" at the Alcazar, San Francisco, at the head of the new stock.

KEITH'S, Portland, Me., now playing Keith vaudeville, will begin its Summer stock season April 24.

A NEW stock company is being assembled by General Manager James Thatcher for the Poli House, Hartford, Conn. It will open April 24.

KATHY AND PAUL

The Song with the Punch!

Read this chorus

"I don't know much about a lover's garden,
I don't know words the poets use in books,
If I don't talk just right, I beg your pardon,
I've got to hand it to you for your looks:
I don't know much about that kid called Cupid,
Who shoots at hearts with arrows from his bow,
I wasn't much on school, but still I am no fool,
I love you = that one thing I know."

Other famous hits are - "My Sweet Adair"
"Maid of my heart" "Saddle - de - mooch"
"Painting that mother of mine" etc. etc.

Remember this title for future reference

"Shades of Night"

Joseph W. Storck
I. Wolff Gilbert Prof. N.Y.C.
1556 Broadway - New York
main office 102-104 W. 35th St.

HAVANA NEWS.

The racing season ended Sunday, March 10, with biggest attendance and highest playing of the meeting, and now the departure of many interested has made a noticeable dent in Havana's gaming population. Rumor says a new track will be built in the near future, close to the center of the city, for racing all the year round. This rumor also carries the novel announcement of night racing during the very hot weather.

"Movers" continue in most of the theaters with Spanish operetta at the Camarero and Fayard. At the latter, "La Marcha De Cadiz" and "El De Espana," on a combination bill, offer a boring first act, but a rather interesting second.

The plot is lost to those who do not fully understand Spanish, but the music is fascinating. Three castanet dancers, Violeta and Dolores, girls, and Bito, man, are immense favorites and really wonderful dancers.

The auto races Sunday, 2d, attracted crowds and the appearance on the streets that evening of the winning car—a Stutz, driven by Mariano Herrera—together with the cable news that Cuba's favorite, Jess Willard, had defeated Moran, made the day a most exciting one.

Impressions interested in bringing Caruso to the National are said to have petitioned City Council for \$30,000 guarantee for the tenor's spending money here. The future will see the success or failure of this effort. Meanwhile, the most important musical visitor has been Leopold Godowsky, pianist, who has caused an immense crowd at the National, 27, the final appearance of this engagement.

At the Lorraine, Helena Voels continues, together with are "pesters" billed as the "Belles of Seville," direct from New York. The present entertainment is not up to previous standard, however, and none better.

On the Plaza Rolo, Le Corio and Dinius, in modern American and with a first class colored orchestra, good Universal for dancing. This side the garden, and general dancing land, the Plaza outdoor is the most popular place in Havana.

FLORIAN AGUIAR

JACK HUNT'S MERRY MAKERS, including Louie Robinson and Florence Curtis, were entertained at a spaghetti and chicken supper at the conclusion of their engagement in Kew-Forest, N. Y., by the Millionaire's Club of this city.

They, which has been touring through Vermont and New York, will close its season in Whitehall this week.

THE GUY BROTHERS' MINSTRELS closed their forty-third successful season of nine months, March 22,

AN APPRECIATION.

STRAUCS, N. Y., March 28.

NEW YORK CLIPPER PUBL. CO.:

DEAR SIRS—I trust that you find space in

THE OLD RELIABLE to publish this letter of praise

to the American Hospital and Dr. Max Thorek. I

was unfortunate in contracting blood poisoning

from a silver from a fly line in the Gaiety Theatre,

Omaha, Neb., week of Feb. 7. The silver entered

the end of my index finger, and in twenty-four

hours my arm was black and blue up to the arm

pit. I had one of Omaha's best physicians attend

to it, and the following week had a doctor in Kan-

sas City attend me. I continued under his care for

two weeks and got little or no result. Then I

went to Dr. Max Thorek, in Chicago. He estab-

lished my arm, and immediately told me to go to

the hospital, as I had blood poisoning. I stayed

under his care for three weeks, and am now cured.

Too much praise cannot be given Dr. Thorek for

his great care and treatment of his patients. The

prices at the American Hospital are very reason-

able, and within reach of anyone needing medi-

cal care. I find words inadequate to express my

praise and gratitude to this able physician. The

American Hospital, of which Dr. Thorek is head,

should be given the undivided support of the

entire profession, as there is no discrimination

shown in any respect. Anyone who shows the

best of the very best of medical treatment. Trusting

you will see it to give this space in your publica-

tion (of which I have been a reader for many

years), in gratitude to this able man, Dr. Thorek,

and thanking you in advance, I beg to remain,

with best wishes, gratefully yours,

James Brooks, Property Man, Dave Marion Show,

Syracuse, N. Y.

THE Crystal Theatre, Round Rock, N. J., re-

opened April 1 under the management of H. Gar-

son, with photoplays.

ANNIE HART has joined the "Folly and Her

Pal," which, which opened at Freshkill, N. J.

March 20

FRITZ STAUB, manager of Stand's Theatre,

Knoxville, Tenn., has closed the house for the

season, owing to lack of bookings.

JACK WINKLER.

Jack Winkler, formerly of the Jack Winkler Trio, has been confined for the past eight weeks at the Cresson Sanatorium, Cresson, Pa., and would be pleased to hear from all friends. He is ill from tuberculosis, and a letter of good cheer will make him happy.

ONE OF THE TWINS PASSES AWAY.

Pearl Melnotte, of the Melnotte Twins, died Saturday, April 1, at her home, 200 West One Hundred and Seventh Street, New York, of peritonitis.

TOM POWELL'S PERLELESS MINSTRELS,

which opened Sept. 1, and have since been to the Pacific Coast and back, are now playing Indiana, Illinois and Wisconsin. They will close the season June 15 in Springfield, O. This is the second tour of this company. Roster: Tom Powell, sole owner; Lew Briggs, manager; Billy Clark, Billy Doss, Tom Post, Happy Golden, Nettie Carroll, Jack Moore, Roy Carroll, Helene Carroll, Betty Carroll, Frank Britton, Milton Britton, Arthur Fahn, Waldo Roberts, Lew Sutton, Constance Thera, Billy Bowman, John Laboe, Charles Hunt, Billy Massey, Ed. "Pick" Powers and Master William Wieland.

WANTED FOR THE

DOROTHY REEVES CO. CARVAS

UDF

Dramatic People in all lines; those doing Specialties

unwanted. Feature Specialty Team, double small parts;

Music Quartets, Orchestra to feature, Viola, Cornet, Trap

Drummer, Cat carrier and Ditty Bell; also Business

Doubling Stage writa. Show opens April 3. Referrals

April 3. DOROTHY REEVES CO.

Centropolis Hotel, Kansas City, Mo.

Wanted—Dramatic People

Under Carvas. At Leading Man, Gen. Bus. Man, caper

the playing time. Characters, with specific

Piano Player; prefer one doubling stage. Musicians for

orchestra only. Double, please people wanted. A

others stay where you are. Pay \$100.00. Only Write

CLARK, N.Y.

715 Bateman St., Appleton, Wis.

Wigs

Wigs. Complete line in stock

FACTORY SUPPLY HOUSE,

DECATUR, ILL.

WHAT IS "SHADES OF NIGHT?"

Gossip has certainly had a bad time of it trying to solve the puzzle as to what is "Shades of Night." Biers & Company, through its professional manager, Wolfe Gilbert, has been avoiding this title without any explanation as to what or whereof. The other night, at the United Song Writers' dinner, Wolfe divulged the secret. He sang a high class ballad-instrumental, and the title was "Shades of Night." Such great musicians and composers as Victor Herbert, George Cohan, Irving Berlin, Lou Hersh, Gus Kriker, etc., etc., applauded vociferously. Every first class orchestra in the city has written Messrs. Marks & Stern, telling them that as an intermezzo this number eclipses "The Glow Worm" and "In the Shadow." I have

little balked is in grave danger of suffering the fate of those whom the gods love. But, as a matter of fact, "Good-bye, Good Luck, God Bless You" has so much virility that if it does not create a record as a million copy seller in the shortest time on record, there is nothing in positive indications at all. Reports to hand from Philadelphia show that that city is literally saturated with the stores display it lavishly, often to the exclusion of anything else, and it is being played, sung and whistled wherever there is a musical instrument or a voice. Philadelphia's surrender to the charms of this tuneful number is not more complete than that of other places equally susceptible to the meritorious points of a good song. From all points of the compass come stories to the same effect. And these statements are made not on the

Appl., from "Mlle. Modiste" that lively song that the man on the street can't get out of his head, "Are You From Dixie?" and the justly released Polka hit, "Hold Me in Your Loving Arms." Not a dead one in the list. Trust Nonette for that.

FEIST'S NEW SONG.

The Leo. Feist Company have just accepted a song from George Graff Jr. and George H. Garrison, entitled "Moths in Maytime."

ACTOR FAINTS ON BROADWAY.

Last Saturday morning one of the Damm brothers, an acrobatic team, had two fainting spells on the corner of Broadway and Forty-second Street, in front of the Strand Theatre Building. It is believed that the heat affected his heart.

NEW PLAY FOR FRANCES STARR.

Frances Starr ended her tour in "Marie-Odile" April 1, at Hartford, Conn., and will begin her season's tour in a new comedy, written for her by T. Wigney Percival and Horace Hodge.

GRACE GEORGE CO. TO CLOSE.

Owing to previous arrangements for her appearance in Chicago, Grace George will conclude her season of repertoire at the Playhouse, Saturday, April 29.

ANOTHER "BLUE ENVELOPE" CO.

A second company of "The Blue Envelope," now running at the Cort Theatre, will be organized by Richard Lambert, and will be taken to Chicago for a Summer run.

BRANDON TYNAN will appear as Hamlet, Edith Wynne Mattheson as Desdemona, and Lyn Harding as Ophelia, at the Shakespearean entertainment by the Professional Women's League, April 24, at the Biltmore.

TITLES, OKLA., has subscribed a fund of \$20,000 as a guarantee for a season of grand opera next October.

ARTHUR CUNNINGHAM will go into musical stock at the Columbia, San Francisco.

Reading, Pa.—Academy of Music (Paul Levy, mgr.) "The Princess Pat" April 2. "Rolling Stones" T. Blue Ribbon Buffet.
Ostrum (C. G. Kennedy, mgr.)—The Orpheum players, will present "Sherlock Holmes" week of 3.
"The Trail of the Lone Star" 10.
Birmingham (Geo. W. Carr, mgr.)—Bill 5-5; Mlle. Kallion, Una Clayton and company, Zeda and Fred, Brown and Robinson, and Hickle and Minstrels, "Mlle. Hamlet," and four others, 6-4.

"SIGNS OF SPRING."

Back from a lane that's been traveled far,
By day coach, freight and Pullman car,
Come tramping in most every day.
The wanderers seeking old Broadway,
The dozed crowd that will throng,
With gazing looks and battered cheeks
Related with "Grand Central" tag—
The season has begun to lag.
Each day by thousands they arrive,
The Spring is here—Broadway's alive
With chorus girl and vocaliste,
Who's "money ordered" quite a pile.
The old "legit" can now be seen
A-greeting friends with courtly mien,
His tuxedo bow and whiskered face
Is noted by the populace.
The vaudeville players by a "hello" gleaming in his eye,
And he smiles to greet the foe,
He's glad to see Broadway again.
The "legit" is here to stay,
Comes strutting with majestic stride,
A powerer from any fancied hamlet.
The "legitimate" comic, with a grin,
Reminds you he has grown quite thin
From Sunday openings in the New.
He's come to Broadway for a rest.
The chorus man, no doubt,
Informs you of a queer bit.
That he and "friends have got a fat,"
Invites you down to the first.
The manager, with big eyes,
Goes from train to waiting car.
At last the season's work is done.
He'll meet the guests and have some fun.
Now, on these signs of Spring each rest
The "legit" can now be seen.
She's extra for those who won't return,
That's the name and order.
Now late, trouper, one and all.
The Spring is here—Broadway's alive
Em-bush fond hopes of yours have flown
You're here, and Broadway is your own.

**GOOD LUCK WILL SURELY FOLLOW YOU
IF YOU SING
THIS WONDERFUL BALLAD
SIMPLY BEAUTIFUL - EITHER AS A
SOLO - DUETT - TRIO - OR QUARTET**

**GOOD-BYE
GOOD-LUCK
GOOD-BYE**

LYRIC BY
J. KEIRN BRENNAN

MUSIC BY
ERNEST R. BALL

PROF. COPIES & A GOOD LUCK SONG ORCH. IN ALL KEYS

**M. WITMARK & SONS, 1560 BROADWAY, NEW YORK
1032 WALNUT ST. PHILA., PA. | SCHILLER BUILDING CHICAGO, ILL.**

personally heard it as a song and instrumental, and I predict that "Shades of Night" will sweep this entire universe. Such artists as May Naudan, Belle Story, Sophie Bernard, etc., have aligned their intentions of singing it.

THE "GOOD LUCK" SONG.

That's what they're all calling it to-day, and it's certainly an apt way of referring to Brennan and Ball's big ballad triumph, "Good-bye, Good Luck, God Bless You." This really genuine hit is bringing loads of good luck to everybody associated with it—the writers, the publishers (M. Witmark & Sons), the trade and the performers. If it really be possible to sing a song to death, this beautiful

strength of my mysterious "high authority" but from a close observation of the actual—and easily ascertainable—facts.

NONETTE SINGS FOUR WITMARK HITS.

At the Prospect Theatre last week Nonette presented a very attractive program of songs. Her belief in the excellence of variety is splendidly backed up in her selection of her various numbers, and her judgment is more than justified by the results. Four of the highest hits in the catalogue of M. Witmark & Sons does Nonette feature, and all four represent different types of songs. There is the big popular ballad, "Good-bye, Good Luck, God Bless You," the operatic gem, "Kiss Me

It Sounds Like Boasting to Call Arthur J. Lamb's Masterpiece MORE THAN A HIT--But That's What It Is. Any Audience Will Join in Singing a Hit That's Already Made. But When a Brand New Song Takes Audiences Completely off Their Feet and Makes Them Sing the Chorus in Unison--IT'S MORE THAN A HIT

**WE'LL PUT ANOTHER STAR
IN THE STAR SPANGLED BANNER**

(THE GOLDEN STAR OF PEACE)
IS MORE THAN A HIT—AND IS READY FOR RECOGNIZED ACTS
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This Show has not closed in three years. If you want
work make your salary right. A year's work to people
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Comedies, Char., Gen. Bus.
Responsible Managers only. One year with last Company
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WANT QUICK, Young Pretty Ingenue, for strong line of parts. Must do specialty. Prepay wire. Send photo and programs. Violet Marsden, write. Can place a Pianist.
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\$1 DAY, ROOM AND BOARD AND ROW BOAT
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THE SHERMAN HOUSE

DAN SHERMAN, Davenport Center, N. Y.

**WANTED FOR
REPERTOIRE UNDER
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All around Gen. Bus. Woman that can and will do Red Hot Specialties; all around Gen. Bus. Man with good Dancing Specialties. Preference given man and wife with good Dancing Specialties. Man to do Box Mystery, Handcuffs etc.; play small parts. Boosters, knockers, disorganizers, don't answer. Rehearsals April 22.
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LAROY'S DOC AND PONY SHOW**

Performers doing two or more acts. **MUSICIANS** for two Bands, **WORKINGMEN**, Cooks, Drivers, Girls for Reserve Seats; Band, one to play Unifone and Oriental Dancer. Opens April 29. Give lowest first letter.
FOR SALE—Two complete small Dramatic Outfits or any part of same.
LARRY'S ATTRACTIONS, Fostoria, Ohio.

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IN ALL LINES FOR WEEK APRIL 17 AT
LYCEUM THEATRE, PITTSBURGH

You must send photos. Can also use two good organized Stock Companies, nine people or more. Address all communications to **CHAS. KRAMER**, Manager Marguerite Bryant Players, Lyceum Theatre, Pittsburgh, Pa.

WANTED—PERMANENT STOCK LOCATION—TO OPEN
CHET KEYES STOCK CO

Featuring the Famous Keyes Sisters, Dot and Helen.
Now playing in their 17th week at the Orpheum Theatre, Zanesville, Ohio.
Address all communications to THURMAN F. BRAY, Manager.

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Permanent Stock, two bills a week. Stock People, all lines, send photos and full particulars. SCENIC ARTISTS who CAN do bits; also Ladies' Orchestra. Address immediately. No telegrams. **ELKINS & ALPERTS, Majestic Theatre, Lorain, Ohio.**

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WANTED FOR THE ALHAMBRA THEATRE MARION, OHIO

To open Monday, May 1. Modern up to date theatre, seats 900. Population, 25,000, with 45,000 to draw from. Played 26 successful weeks of stock last year. None this year. Only first class company able to produce the best will be considered.

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WANTS PEOPLE IN ALL LINES

For Spring and Summer Stock. Give all particulars, including salary, in first letter. No time for correspondence. None too good. Two bills a week. All royalty plays. Address all communications to **TED DALLEY, Oxford Hotel, Chicago.**

WANTED LEADING MAN and HEAVY MAN, with specialties. LEADING WOMAN single. Must be strong enough to feature JINGUNE, with Specialties. DRAMATIC PEOPLE, All Lines, for Five Sure Money Shows, Under Canvas, 25 Summer; Opening April 24. MUSICIANS, B. and O., and doubling Stage. MANAGERS wanting People wire me. Twelve years in game. Know them all. Russell Sisters, Helen and Dorothy, wire me. Want you. AL. MAKINSON, 1198 Grand Ave., Kansas City, Mo.

WANTED, GEN. BUS. MAN, WITH SPECIALTIES **AGENTS** in every city and town to sell our interchangeable sign, with frame complete, for 35 cents. Nice sign.

Must be an actor. Don't misrepresent. Join on wire.
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MR. MARCUS LOEW

ANNOUNCES HIS NEW HEADLINER

BEST EVANS

AND HIS SOCIETY DANCE CIRCUS

EIGHTEEN FULL WEEKS OVER LOEW CIRCUIT

Direction **ARTHUR J. HORWITZ**

CIRCUS

B. & B. SHOW OPENING.

If there remained any doubts in the minds of New Yorkers that Spring had not arrived, it was dispelled last week when the city was plastered from one end to the other with mammoth bills of many colors announcing that New York's particular pet show, the Barnum & Bailey Circus, would open Thursday, April 8, at Madison Square Garden, for Spring and the coming of this circus are always co-incident.

Carrying out the policy inaugurated several years ago, the show will again open with a pageant, which this season bears the title of "Feria," or the pageants of the thousand and one nights, which comes with action and color. And, if the spectacle can be fairly judged by the rehearsals which have been going on for some time, it will be one of the grandest things of the kind this city has seen.

Of the circus proper it can be depended upon to be up to the usual high standard, and that the clever acrobats, gymnasts, trapezists, equestrians, trained animals, clowns, etc., will all be there to entertain the big and little folk of the metropolis.

WILD WEST FOR NEW YORK.

"The Stampede," a Wild West show of the widest kind, is coming to New York, according to the announcement made this week by the syndicate promoting the enterprise. The syndicate, which is headed by Harry B. Harkness, has deposited \$50,000 with a trust company here, which money is to go for distribution as cash prizes and trophies. "The Stampede," which will be located at Sheepshead Bay, will be with us Aug. 5-12, and will include the usual features seen here in a Wild West show, together with many new ones.



ALBOLENE

"Albolene removes my make-up easily and quickly, and I find it a most satisfactory preparation."

Madison Wells

Put up in 1 and 2 oz. tubes to fit the make-up box, also in 1/4 and 1/2 lb. cans, by all first-class druggists, and dealers in make-up.

Samples Free on Request

McKESSON & ROBBINS, 91 Fulton St., New York

SHADES OF NIGHT

JOE H. LEE, who has been the past five (Winter) seasons identified with "Billy, the Kid" Co., and with the Warming Bull's Wild West Show during Summer of 1914, goes with the Texas Bill Show this Summer.

THE SUN BROS.' CIRCUS opened its season March 30 at Macon, Ga., to capacity business. The circus has had its Winter quarters in that city for many years and is a great favorite with all citizens.

AT LIBERTY

YOUNG MAN with five years' stage experience, wants position with New York moving picture company. Age, 21; height, 6 ft., 5 in.; weight, 167 lbs. Hard worker.

W. M. MATTHEW.

36 W. 42nd St., N. Y. C.

PLAYS

ALICE HOWLAND, Box 110, CHICAGO HEIGHTS, ILLINOIS

(In answering ads, please mention CLIPPER.)

Save \$5.00 This Week on a

NEVERBREAK

HUNDRED

WARDROBE TRUNK

\$15 Until April 10th **\$20** After April 10th

THE raw material market has simply gone crazy in the last four months. Every single item that we use in trunk building has increased in price from 15 per cent. to 400 per cent. Vulcanized fibre advanced 400 per cent; steel 140 per cent; veneer 15 per cent; labor 25 per cent., and so on.

We have been maintaining our old prices just as long as our stocks which were purchased at the old established prices would permit—but now an immediate change is necessary.

One of two courses was open—we could either cheapen the trunk by using "Seconds" or inferior materials and continue to sell it at \$15.00, or we could give the same good standard value at the increased price of

\$20.00—and maintain our five year guarantee.

We decided on the latter course.

Surely every thinking man and woman will endorse our judgment in this case. We simply will not let you buy a cheapened, inferior NEVERBREAK Hundred Wardrobe—our future is at stake, and we are only looking for satisfied customers.

So, on and after April 10th the price will be \$20.00. You can still buy one at \$15.00 since all dealers are willing to sell what they may have on hand at the old price, up to April 10th—provided their present stocks hold out that long.

NEVERBREAK Hundred Wardrobe Trunk is arranged for man or woman.

For sale by all leading stores

MANUFACTURED BY

NEVERBREAK TRUNK COMPANY
NEWARK, N. J.

ISABELLE MATRICOLA IN VAUDEVILLE

THE HEIGHT OF REFINEMENT AND CLEVERNESS

HOLLY CONNOLLY

WILL SHORTLY APPEAR IN A PRODUCTION

CHICAGO VAUDEVILLE.

PALACE.

Elsie Janis and Ralph Here, musical comedy stars of considerable prestige, divide the honors. Elsie looks younger than when hailed as "sweetest girl old star," many years ago. Her impersonations revealed her remarkable versatility. She held stage much longer than most acts can.

Mr. Here sang philosophical songs ranging from comedy to dramatic, but reached high time rendering "What We Want and What We Get." The character definitions are carefully drawn.

The bill held two distinct surprises, Milo, the white wizard, with his mystifying introduction; also Milo, Natalie and M. Ferrari, ballroom dancers with sense of humor. Their imitation prize contest team is a wonderful bit.

Leo Jackson and Mize opened the bill with good cycling.

Al and Fanny Stedman clowning through songs. They concluded with "In My Indiana Home" getting several bows.

Charles Mack and company have a good comedy act in "A Friendly Call" showing a jolly set at the bedside of sick friend passing glowing pictures while pretending to cheer him up.

Edgrette and his posing animals gate to the bill an artistic dash after Elsie Janis gets through.

MAJESTIC.

Kelt and De Mont, billed for first place, did not appear.

Herrero and King, in singing, dancing and talking, put over "Your Wife." The old maid song was their best.

John B. Hyman and company's comedy sketch, with patios, scored nicely.

Frederick Carberry sang light opera numbers, assisted by piano player. He has a good voice and delivery.

Grapevine and Chance scored the bit of the bill with their comedy act.

Stuart Barnes sang several exclusive songs in great style.

Ruth St. Dunne, assisted by Ted Shaw and company of dancers, held honor spot well.

Cecil Cunningham offered five original songs and bright talk to good applause.

Kramer and Pattison, hand balancers, closed the show with wonderful exhibition. *Block.*

McVICKER'S.

"At Ocean Beach," with Billy Betchelor, miniature musical comedy, embraced several popular songs, including "Bliss."

Four Gillespie Girls have pretty wardrobe and looks, and splendid voices, singing "Morning, Noon and Night," also other popular numbers, scoring heavily.

Maori Sisters and male assistant opened with amusing neck and bar act.

FIFTH TIME OVER THE LOEW CIRCUIT
VERA DE BASSINI

Direction ARTHUR HORWITZ

D R A W E E

Assisted by HAMBO and FRISCO

Playing Loew Circuit

CHARLIE DIAMOND

THE HIT OF THE SEASON

Usual Success at the CASINO, BROOKLYN, with AL KERNES' COMPANY.

Agent, TOM JONES, Putnam Building, New York.

THE JESSICA DUO

ORIGINAL ORIENTAL NOVELTY

JUGGLING TUMBLES SINGERS

Assisted by a Flight of Trained Pigeons

Dir. MAUR JAMES, W. V. M. A. TIME.

Vanderbilt's Famous Knockabout Comedians
MENNETTI & SIDELLI

AGILE EVGOTS FROM RUSSIA

W. E. WHITTLE

VENTRILOQUIST

With Original Ideas. Loew Circuit

AGNES KAYNE

EVANGELIST OF JOY

KATHRYN DAHL

Mrs. Francesca, with two trained birds, entertained in neat fashion.

Quinn and Mitchell offered lively talk and received many laughs.

Harry Cutler offered exclusive songs, depicting two characters; registered big.

Thornton and Carlew, comedy singing and talking, pleased. "Things Are Getting Better" and "Are You Half the Man?" went over big.

Anna Eva Fay proved a great drawing card. Her act, in two parts, scored tremendously. *Block.*

AMANDA GRAY

PRESENTS
ELKS TRIO

HARROW SINGING ARTISTS

OTTO EARLE

THE ORIGINAL ACT

Dir. HARRY STEIGOLD.

ALLEN'S

CHEYENNE MINSTRELS

THE ORIGINAL ACT

Dir. HARRY STEIGOLD.

BOLGER BROS.

BANJO EXPONENTS

Just finished Orpheum Circuit.

Now playing W. V. M. A. USA.

Dir. JAMES E. FLETCHER-BASS.

Dir. HARRY STEIGOLD-WEST.

THE JESSICA DUO

ORIGINAL ORIENTAL NOVELTY

JUGGLING TUMBLES SINGERS

Assisted by a Flight of Trained Pigeons

Dir. MAUR JAMES, W. V. M. A. TIME.

EVELYN CUNNINGHAM

DAINTY CHARACTER COMEDIES

MR. C. DONOVAN and LEE

King of Ireland The Local Comedy

Orpheum and United Time.

BURKE & JEANETTE

Place-Playing Pool

Regiment Circuits a Smile

Dir. SIBON AGENT.

HENRY LOWY
AND
LACEY SISTERS
SINGING, DANCING AND FOLLIES
Dir. MARIE JAMES AGENCY.

The Lonesome Act
Australian Woodchoppers
THE ONLY ACT OF ITS KIND IN THE WORLD.
PLAYING INTERSTATE TIME.

LORETTA ROLLO

DOING SPECIALITIES WITH
BOYLE WOOLFOLK'S "JUNIOR
FOLLIES"

"JUNIOR FOLLIES"

BABY KAPLAN

The Juvenile Belle Baker
WITH BOYLE WOOLFOLK'S "JUNIOR
FOLLIES"

HARRY MASON & CO.

In "GET THE MONEY,"
& O. T. TIME.

BELLE BAKER

Direction, EDWARD KELLER

KLUTING'S

ANIMAL ENTERTAINERS

Direction FRANK BOHN.

DOT MARSELL

THE RAGTIME DYNAMO AND
CYCLONIC COMEDienne
Direction AMY V. COI.

ROY INGRAHAM

With NELLY DE ONSONNE
ALSO WRITING SPECIAL AND POPULAR SONGS

FLO GILLESPIE

PRESENTS
4 GILLESPIE GIRLS

THAT CLASSY QUARTETTE

GAY M. JACKSON

PRESENTS THE

JACKSON FAMILY

CYCLISTS DE LUXE

Mostly Girls.

VANHOVEN

THE DEEPY MAD MAGician
For SEE VAN HOVEN, DANCING & GORDEN
FARM, MASONVILLE, N. Y.

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ZEISSER'S HOTEL

450 Walnut St. Philadelphia

MYERS & SELLTZER, Proprietors.

CLAUDIA COLEMAN

"TYPES OF WOMEN"

Dir. CONY HOLMES AGENCY.

LOOK WHAT WE DID!

3-ANDERSON SISTERS-3

Singing and Dancing Novelty

We Showed Them. Answer With Us. ALL THE TIME

Oh, Yes; Our Agent is LEW M. GOLDBERG.

BUSTER SANBORN

"THE RAGTIME SUNBEAM"

Address CLIPPER CHICAGO OFFICE.

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A. PAUL KEITH, President.

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1531 BROADWAY, ASTOR THEATRE BUILDING, Suite 408, Bryant 6780.
Shows of all kinds coached, acts rebuilt, dancing in all its branches taught. A course in Mr. Gorman's school will
make you proficient in stage deportment. Special attention to chorus people. Classes now forming. Write
wire or phone.

D'LEIR

BOOKED SOLID, LOEW CIRCUIT. DIRECTION EPSTEIN & GOLDRENS.

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MRS. HASSAN BEN ALI

Address A. J. BORIE, Manager of NEW YORK CLIPPER, 47 West 28th St. N. Y. City.

ZIEGFELD'S MIDNIGHT FROLIC WIRE FEATURE

PAUL GORDEN

INDEFINITE

FRANK EVANS SUGGESTS QUALITY VAUDEVILLE

JACK WYATTS SCOTCH LADS

AND LASSIES

ALWAYS BUSY WITH UNITED TIME

GEO. MYRTLE

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In a Singing Oddity

GENE HUGHES and JO PAIGE SMITH

PRESENT

THE PINT SIZE PAIR

JOE LAURIE and ALLEN BRONSON in LOST AND FOUND

Copyrighted and registered. ORPHEUM CIRCUIT

BOWERS, WALTERS AND CROOKER

THE 3 RUBES

With AL. JOLSON'S "Robinson Crusoe, Jr." Winter Garden, New York, Indefinite

THE DISTINGUISHED AMERICAN TENOR

DAVID REESE

IN VAUDEVILLE

(In answering ads, please mention CLIPPER.)

A Few Weeks Ago We Advertised Calling Attention of the Managers to the Fact That We Had
SOMETHING NEW
 We Made No Flamboyant Announcements of Our Genius, Merely Inviting Them to Look Us Over.
HERE IS THE RESULT: (LET THEM SPEAK FOR THEMSELVES)

ROUTE April 2, Prospect, Brooklyn, N. Y. | April 17, Alhambra, New York City | May 1, Bushwick, Brooklyn, N. Y.
 April 10, Colonial, New York City | April 24, Keith's, Boston, Mass. | May 8, Orpheum, Brooklyn, N. Y.

FRANK PARISH AND PERU

(In One) Eccentric Concertina Dancers and Jumping Marvels

Direction **FRANK EVANS**

SUGGESTS QUALITY VAUDEVILLE

THIS WEEK, PALACE, NEW YORK
 THREE MARKWITH BROS. MEADE, SHARP AND LEWIS

SAXO SEXTETTE

Syncoated Saxophone Soloists.

Direction **MAX HART**

SID LEWIS

Personal Direction **JOSEPH M. SCHENCK**

VALERIE BERGERE

AND HER EXCELLENT COMPANY. HER LATEST AND GREATEST SUCCESS
"LITTLE CHERRY BLOSSOM"
 By STEPHEN G. CHAMPLIN

RAYMOND WYLIE

Vaudeville's Singing Sensation

JANET MOORE & HARRY DAVIS

IN SONGS OF YESTERDAY, TO-DAY AND TO-MORROW

Special Drop, Beautiful Wardrobe, Real Singing Voices.

Address **CHICAGO OFFICE, THE CLIPPER.**

MR. MARCUS LOEW PRESENTS

MASTER GABRIEL & CO.

With **AL LAMAR**

Direction **IRVING COOPER**

FRED WEBER & CO.

CRYING VENTRILOQUIST

DIRECTION **MARK MONROE**

PLAYING **U. B. O.**

MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

FREULER MUTUAL EXECUTIVE OFFICIALLY DENIES MERGER RUMOR—STATES POSITIVELY MUTUAL HAS NO INTENTION OF ENTERING ANY SORT OF PICTURE COMBINATION.

METRO NOT CONCERNED IN ANY WAY WITH PROPOSED AMALGAMATION EITHER, DECLARES PRES. ROWLAND—THINKS MERGER IDEA IMPRACTICAL.

N. Y. BRANCH M. P. E. LEAGUE AT ODDS WITH BOARD OF TRADE—EXHIBITORS PLAN RIVAL EXPOSITION AT GRAND CENTRAL PALACE WEEK IN ADVANCE OF MADISON SQUARE SHOW.

President John H. Freuler, who speaks authoritatively for the Mutual Film Corporation, in his picture distributing concern over which he exercises a guiding hand, in an interview stated positively, last week, that his company would not consider for a moment any proposition to enter the rumored combination that several New York dailies have given credence to recently.

Mr. Freuler has been in Chicago for the past two weeks, and his presence in the windy city, co-incidentally with several other big film magnates probably gave rise to the story connecting the Mutual with the merger proposition.

In order to carefully outline the Mutual's stand regarding published reports concerning the attitude of the latter organization Mr. Freuler issued the appended statement:

"This report is absolutely unfounded, and without the shadow of a basis in fact. There is absolutely no reason why the Mutual, the name of the corporation, should have been used in this connection. The Mutual as a substantial, proper distributor of motion pictures is not interested in any way in such a move on the part of its competitors as this report announced. The Chaplin pictures will be released precisely as has been announced through the Mutual Film Corporation.

"The report connecting the Mutual with this rumored merger was the conception of a Chicago newspaper writer who did not even have the courtesy to ask me or any official of the Mutual Film Corporation for confirmation or denial.

"It may be said combining is not only in the report untrue, but that neither the Mutual nor anyone connected with it has even been approached with reference to any such merger."

ROWLAND SAYS METRO WON'T MERGE.

Richard A. Rowland, president of the Metro manufacturing and distributing group, also declared that the idea of combining with any other faction or factions of the film world was farthest from his mind.

Mr. Rowland further opined that any merger or combination of interest that might be arranged now or in the near future would present a decidedly impractical working proposition.

In this connection Rowland's role to a few remarks which sum up the situation as he views it:

"I am not a prophet, nor the son of a prophet," says Rowland, "but I rise to remark that the motion picture industry will not be coerced up into a combine now or any time in the future because there are elements in the business that defy combination.

"In the first place, motion pictures are not a business in the same way that the making and selling of automobiles and tobacco or farm machinery are businesses. It is an unusual enterprise, more like a business, and its artistic elements are dependent upon newly created brain products, which must be fresh and different with each succeeding week.

"No amount of capital can control such an enterprise or keep it that fast. Under present conditions the only possible combine that could hope to succeed would be a theatre group which would include the majority of picture theatres in the United States. And with this effected, and even

up, there is nothing to prevent private capital in any city in the land from putting up opposition houses."

ONE WAY IT COULD BE DONE?

"Suppose an enterprising organizer should succeed in getting the majority of the big fellows of motion pictures into a combination and they would all put their studios, laboratories, stars, directors and the entire works into one concern. What could prevent new blood from stepping into the field and with energy, enthusiasm and capital putting out pictures that would upset the whole plan and disrupt the combine? We must remember that out of the one hundred millions of persons in the United States a very small percentage of talent has been drawn upon for picture making. There's another reason why there should be no formidable rival for any combine could be developed in less time than might be imagined.

"Another reason why there should be no development over a prospective combine is that several very important and very successful elements in the field would not want to take it. It is quite possible that millions of dollars in cash might be turned over to the traders to sell and split, but then now successful and operating on a sound as well as a progressive basis would not have to sell, and, if they like the game as well as we do, they wouldn't.

"Exhibitors need have no feeling of uneasiness. They will not be frozen out, nor will they be at the mercy of any combination."

N. Y. LEAGUE AND BOARD OF TRADE AT ODDS.

FRICITION, WHICH STARTED OVER MOVIE COSTUME BALL, CULMINATES IN RIVAL EXPOSITIONS.

The Motion Picture Board of Trade, consisting principally of film manufacturers and distributors, and the N. Y. State Branch of the M. P. E. League of America came to have arrived at a definite parting of the ways.

Where has been considerable friction between the League and the Board for several weeks past, which started when the Screen Club and Exhibitors' League decided to jointly hold a movie ball at Madison Square Garden during the month of February.

The movie ball, a costume affair, came off in great shape and was a big financial as well as a social success.

Where representatives of the Exhibitors' League called on an executive of the Universal Film Mfg. Co. about ten days prior to the movie costume ball and asked that permission to designate the number of boxes and pages of program advertising the Universal intended to take for the event, he was refused permission. He was informed that he had definitely decided not to take any boxes or program advertising whatsoever.

This was a body blow to the hopes of the league people who, it was understood, engaged in weary combat with the Universal man. Whereupon said Universal official declared himself, and told the league that not only would the Universal pay

off on the movie ball proposition, but that he intended to have the Board of Trade take a hand in the proceedings.

There had been a movement on foot in the Board of Trade to have an organization pass on the attitude of its individual units regarding their support of exhibitors' balls and similar functions, and the Universal man decided the time was particularly opportune to show the power of the manufacturers' trade body.

This power was to be evidenced in a resolution which would condemn the Trade Board's collective O. K. on the support any individual manufacturer was to accord any exhibitor's affair.

LEAGUE MEN PUT SOMETHING OVER.

The League representatives, realizing that if the Universal official succeeded in getting the Board of Trade to assume control in this fashion, it would mean a whole lot to them, immediately planned a master stroke.

Possibly it had nothing to do with the Universal's edict regarding the movie costume ball and the imminent danger of the Board of Trade supporting the Universal's stand in the matter, but—here it was where the film Italian hand of one of the shrewdest exhibitors in America came in—the day following the controversy the Universal was shown the strength of the League's exchanges that some sixteen hundred dollars a week of film rentals might be conceded.

HOW THEY SETTLED IT.

The movie ball was held successfully as before mentioned, and incidentally the Board of Trade withheld any action in the Universal matter, and stranger than all, but of course not having any connection with the suggested exhibition business—the Universal was represented at the movie costume ball.

LEAGUE'S COUPE STARTS TROUBLE.

The League put something over all right in the instance of the ball, but it seemed to leave a queer feeling on the part of the Board of Trade that they had been somewhat deceived. When it was decided to hold an exposition at Madison Square Garden, May 9 to 16, the Board of Trade offered the League a certain proposition to come in and be good.

Rumor says the League spurned the offer of the Board, whereupon, it is said, the board people happily declared, take it or leave it. So—

But they reckoned one more without figuring that certain shrewd exhibitors, who were in the negotiations which took the form of a proposition tendered by the league, calling for the latter to receive twenty per cent of the net profits of the Madison Square Exposition, which also entailed the combining of both league and board in running the Expo., the board declined the League's offer with thanks.

N. Y. EXHIBITORS' LEAGUE EXPO., GRAND CENTRAL PALACE, MAY 1 TO 6.

Now here is where the hand of the aforementioned exhibitors enters into the story again. No sooner had the Board of Trade announced its decision regarding the exhibitors' stance in the Madison Square Garden Expo., than the M. P. E. League made public its intention of running a rival show at Grand Central Palace, scheduled to open Monday, May 1 to May 6, inclusive.

Thus the league has put over a second coup on the Board of Trade. Witnesses of the film world say that the New York public will be well satiated with film expo., and that the Exhibitors' League gets through with its show, which beats the Board of Trade Expo., so it is just one week.

POSSIBLE SETTLEMENT.

It's just barely possible that the Board of Trade may yield a point or two to the League at the eleventh hour, as in another historic and more recent instance, when the exhibitors' League and one expo. will be held, and that at Madison Square, and additionally it's likewise possible that the N. Y. Exhib. League may get the cut of the profits it deems fair. Time will tell.

ALL ABOUT PACIFIC COAST PLAYERS.

The Signal Company is starting on the five reel feature, "Whispering Smith." From the well known book by Frank H. Spearman, J. P. McEvoy will direct the feature and will also play the role of Whispering Smith. Helen Holmes will be Arian. Sinclair, and the other principal parts will be in the hands of Belle Hutchinson, Paul C. Hurst, Leo Maloney, F. M. Van Norman, S. Appel, Thomas Langham and Willoughby. The Signal Company has a great cast for this picture. Langham and Hurst both join the Signal from the Kalum Company.

Miss Ritchie, the LEO star, has been sick for a month. He has just returned to work, but looks this. He states he feels fine again. The LEO Company has occupied the studios which at one time housed the Universal, Signal, and Gower, and some improvements have been made. Al Christie, working on footage for the M.G.U., is just across the street, and is turning out his two per week with regularity and dispatch.

Wube Miller the Vogue producer, is directing only this week. The energetic Babe usually acts too but he jumped on a nail which had its business end upwards, and he narrowly escaped blood poisoning. He and the other producer, Jack Dillon, are keeping up the average turned out by this studio for the Mutual program.

Dorothy Gish had a birthday last week, and was showered with presents. Dorothy is much like her profession for her unaffectionate and good nature. She has just finished acting in a feature with Owen Moore, who, rumor states, is going East to visit his wife.

John Emerson, the Fine Art director, is engaged on the cutting and assembling of "Mabel" in which Sir Beersbom Tree was starred. Tree is expected valuable support from Constance Collier, Willard Lomas, Sportsworld Aiken and Ralph Lewis.

William Charlie Cabanne is now directing Douglas Fairbanks in another capital comedy. Fairbanks is much enthused over his part, which gives him lots of opportunities to show his athletic prowess. Benjie Love is in support, and is coming along famously. The story is by Roy Summerville and Cabanne.

Walls Rollins S. Sturgeon is preparing for his next big feature, the Vitagraph studio are given over to comedies, and both William Walcott and Dave Smith are making funny pictures. Both have star casts; in fact, the Vitagraph studio are divided between them. Sturgeon is going to put on a novelty in a one reel originated by Edgar Keller, pending the start of his feature.

Members of the Balboa studios talk highly of the forthcoming Knickerbocker release, "A Slave of Corruption," with Jackie Saunders starred. With her appear Vivian Bateman, Robert Grey, Frank Richter, Richard Johnson and Philo McCullough. Miss Jackie is said to surpass herself in this picture.

On the same program Henry King will be seen in "His Boy." King not only played the lead but directed the photography. Daniel Giffert, Margaret Landis, Ruth Leckey and Myrtle Rees were in support.

The Balboa management intends to pay great attention to their littlest star, Helen Marie Osborn, who made a sensation recently in "Little Mary Sunshine." The child is a prodigy and should do some great work with experience.

The artists at Culver City seem to be taking great pains to decorate their new dressing rooms, and those of Charles Ray, Benjie Barrielle, Louie Glum and many others are no exception, and all vastly pleasing. Miss Barrielle favors rose colors, Miss Glum light blue, and there is the charm of humble variety.

The new administration building at Culver City is nearly completed, and the new and modern picture house to be demolished there about April Fool's Day. Everything has been done to make them all comfortable, and when they are all settled Mr.

ine will be able to boast of the most complete studio on the Coast. The approach is beautiful, and in good taste. At present Mr. Ince has his office in one of the dressing rooms and as is approachable as ever.

William Collier is having lots of fun in his new comedy with the NYMP. For when last seen he was driving an old automobile up and down in a hall to the amusement and merriment of a large audience. Collier has taken very kindly to the film game.

At the Lasky studios Cecil De Mille is preparing for a big feature film about which there is much mystery. It is said that it will be the greatest yet attempted by the Lasky people. The cast is now being selected, but here again no word is permitted to get out.

George Melford has Fannie Ward as his next star. In a story by Willard Mack and Clinton Starg. Miss Ward will be seen in Salvation Army. Jack Deans will be in support.

James Young will start on a feature written by Cecil De Mille's mother, in which Blanche Sweet will be the featured player and William De Mille has Victor Moore under his wing.

Gretchen Hartman, the Biograph leading woman, has had an operation performed for adenoids. She feels ever so much better for having it done. She has had trouble with her breathing for a long time. By the way, Miss Gretchen has had some very novel pictures taken.

At the American studios George Stange is making his progress with the submarine serial in which Tom Chatterton, Juanita Hansen, Hyida Hollis and Lenox Johnston have the leads. It is said to be even more interesting than "The Diamond from the Sky."

Frank Borzage and Anna Little have completed a three reel, entitled "The Awakening," in which Anna has the role of a dancing hall girl. Edward Sloman has started a new five reel with Franklin Ritchie and Winifred Greenwood, and it is said that Rhea Mitchell has signed a contract with the American Company. She is well known on the Mutual program.

"GRIP OF EVIL," BALBOA'S FORTHCOMING RELEASE.

Balboa's forthcoming continued screen story will be called "The Grip of Evil," and Jackie Saunders

has been cast for the stellar role. On completion the piece is to be released by Pathe, which has handled all of the Long Beach "house of serials" big productions, such as "Who Pays?" "Neal of the Navy" and "The Red Cliffs."

Work is now under way on "The Grip of Evil," with Director Harry Harvey in charge of the production. His company includes two new featured film players brought out specially from New York to support Miss Saunders. One of them is Roland Bottomley, leading ladies; the other is the other Marie Empress, a "heavy" of renown.

The basic idea for "The Grip of Evil" was supplied by La Monte Waldron, a New York newspaper man, who is being developed by Douglas Bronston. He is at the Balboa studio now and on the job. This production will consist of a series of fourteen stories of two reels each. Such installment will be complete in itself, with a common strand of interest pervading all.

Like all former Balboa productions, "The Grip of Evil" promises to be a distinct novelty, for in each episode Jackie Saunders will enact a different type of woman. She is already well known for her versatility. But this production will give her powers greater scope than ever and enable her to demonstrate the fitness of the application originally given her, "The Maudie Adams of the screen."

While in New York recently Miss Saunders acquired a new wardrobe, consisting of a score of complete changes. All of the gowns, suits and dresses were designed and made especially for her by Frances, the prominent couturier of the metropolis. They will be used exclusively in "The Grip of Evil." One novel thing about this sensational feature, that Miss Saunders will not be photographed in each outfit and included in Pathe's Weekly for fourteen weeks in advance of the opening of the production's release.

E. D. Hornum, secretary and treasurer of Balboa, who has just returned from New York, is exercising a general supervisory eye over the production of "The Grip of Evil." W. A. S. Douglas, Pathe's director of productions, is also watching the filming of the piece. Joseph Brotherton is in charge of the cast and the photographs of "Who Pays?" and "Neal of the Navy," he is particularly well qualified.

The visit of Louise Lester and Jack Richardson to Los Angeles last week was the occasion for a reception party at Culver City. W. A. S. Douglas and the two visitors from Santa Barbara. It was Director Dwan and Miss Lester who snapped out the "Calamity Jane" series in which Miss Lester had the title role, and it was those five people who, in the early days, established the name "Flying A" in the popular history of the fan public. Of the five, but Miss Lester and Jack Richardson have remained at the American Film studios.

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FRANK QUEEN, 1885.

NEW YORK, APRIL 15, 1916.

VOLUME LXIV—No. 10
Price, Ten Cents.

BIG CHIEF FITZ PATRICK.

WHITE RATS CHOSE ORATOR.

EDDIE CLARK BECOMES LITTLE CHIEF.

Answering the insistent demands for the names of the winning candidates, the tellers of the election of officers for the White Rats of America announced on Thursday night that James William Fitz Patrick had received the most votes for president of the order, and that Eddie Clark had been elected as vice president. It had been planned to hold the returns until the meeting on Tuesday, 11 Jan. Wm. Fitz Patrick has repeatedly appeared on the platform at closed and open meetings, and at the last open meeting on Tuesday his utterances were reported as follows:

"At 12:18 James W. Fitz Patrick opened a speech by addressing his hearers as 'brother checker players' in jocular vein, but soon settled down to stating facts. He acknowledged that he had learned to great many new things from Mr. Mountford and gained new insight into the Mountford doctrine, which had caused him to be more and more in accord with the international organizer. He said that the organization, during the interregnum had laid upon its back and ached, while suffering with pernicious anemia. Whenever it showed awakening interests a typhoidemic was used to put it to sleep, and it reverted for a time again to lack of interest and to despair, which he hoped had soon disappeared forever. He referred to two classes of agitators, one who agitates to destroy merely, and the other real valuable agitator, who, like a surgeon, applies the probe and the knife to cut away the growth that impeded the flow of the life giving fluid. He pointed out that conditions under which the actor is working cannot last, and because the cause of the White Rats is right they must win. The statement that the actors are artists, not laborers, he attacked and refuted. He pointed out particular stress upon the point that no manager would be expected to employ an incompetent actor."

"Certain actors must play certain houses by virtue of the grade of their goods, and certain managers must have certain facts for the same reason, but the eighteen shows and two three-day acts would be protected. Not temperance, but good business sense only would be considered." He endorsed Mr. Mountford's stand for a sane, sane organization, conservative to a degree and aggressive when occasion required. He wanted to exact three points from the actors: "Save your money if you can get any, you may need it." "Have faith in the organization" and "Have courage," when the time comes to stick to the principles you advocate. He referred to traitors who may malign the organization, perhaps through malice or through weakness, for a consideration, and which action he termed an "unpardonable sin." He wanted to eradicate the impression that might be spread that the White Rats were a lot of I. W. Ws., anarchists, destroyers and wreckers of their own structure, and referred repeatedly to "the company you keep." He assured his hearers that "we are going to win because we are right."

He then declared himself in favor of the Mountford policy, and his actions in the impending crisis will be watched with interest by everyone in the theatrical business. There is no doubt but what the office will be filled in active fashion.

Mr. Fitz Patrick was formerly a partner of Lew Madden, and is the author of the act which Mr. Madden is now showing. He has also appeared in a single scene the team square.

Harry Mountford was named international executive and secretary-treasurer.

The Board of Directors will include: Edward Archer, Theodore Babcock, Johnny Bell, Joe Blinn,



JAMES WILLIAM FITZ PATRICK,
President of the White Rats-Actors' Union of America.

Ernest Carr, Will P. Conley, Barry Connors, Geo. E. Delmore, James F. Dolan, J. Greenfield, Frank Herbert, Robert H. Hofer, Jim Marco, Fannie McCree, Sam Morton, Fred Niblo, Frank North, Otto Steidert, Geoffrey L. Whalen, Arthur Williams and V. P. Woodward. There were fifty-seven nominees, and many former members will continue to serve.

Edward Clark is well known as a producer of girl acts, also as a monologist.

The formal announcements as to the votes on the referendum regarding the question of affiliating with the other theatrical organizations and as to the strike levy were to be announced at the meeting on Tuesday, April 11.

Geoffrey L. Whalen is the district organizer in Boston, Joe Birnes and Barry Connors represent Chicago and San Francisco, respectively. Ernest Carr is assistant to Mr. Mountford in New York. J. Greenfield represents the Hebrew branch, and Otto Steidert the German branch.

WOODS RENEWS PUBLIC LEASE.

A. H. Woods last week leased from Oscar Hammarstein the Republic Theatre for a term of seven years, and will operate it in association with Elw & Ernanzer.

Mr. Woods two seasons ago took over the remainder of Belasco's lease on the house, which will expire shortly. The opening attraction of the new season next August will be "King, Queen, Jack," by Willard Mack.

REGINALD DE KOVEN RETURNS.

Reginald De Koven returned last week on the Holland-American liner *Nieuw Amsterdam*, after an absence of two years. He brought the score of his new opera, "The Canterbury Pilgrims," which is to be produced early next season at the Metropolitan Opera House. Percy Mackaye is the author of the book.

TWO THEATRES FOR TIMES SQUARE SECTION.

The plans for the erection of two new theatres in the Times Square section, one by the Shuberts, were announced last week.

On the plot on the East side of Broadway, twenty-five feet North of Forty-ninth Street, frontage one hundred and two feet two inches on Broadway, and depth one hundred forty-three feet six inches, running through to Seventh Avenue, a twelve story theatre, store and studio will be built by the Barney Estate Co., owners, and Geo. Backer, prospective lessee. It is estimated the cost will be \$500,000. The theatre will have an auditorium, seating 700 persons, and a balcony seating 500 persons.

The theatre to be erected by the Shuberts will be on a plot 100 by 100, at 217 to 225 West Forty-ninth Street, at a cost estimated at \$400,000.

SELWYN SECURES ENGLISH COMEDY.

"House Help Emily," by H. M. Harwood, which has had an eight months' run this season in London, has been secured by Selwyn Co. for American presentation. The production will be made in the early fall and will include Gladys Cooper, who will make her American debut, and Charles Hawtrey, both of whom starred in the play in London.

THEATRE SOLD.

THEATRE, Ind., April 10.—The American Theatre, a picture house, was sold April 8, to the Irving Theatre, Stratford, Pa., which has been recently sold to J. S. Herd, of Chicago, who is acting for the Irving Amusement Co., and he will be in charge of the house. Maurice Low, former owner, will devote his time to the film exchange business, being president of the Lyric Film and Supply Co.

MAJESTIC, SCRANTON, LEASED.

The Reis Circuit of New York City, has leased the Majestic, Scranton, Pa., which has been dark for over a year, and will present legitimate shows there until the Lyceum, which was destroyed by fire Feb. 6, last, is rebuilt. Edward Kohnman will have charge of the Majestic for the Reis people.



BESSIE LESTER and KITTY WILTSON,
Making a big hit with "Close to My Heart" and "Hoko Moko late."

PERFORMERS REALIZE "SURVIVAL OF THE FITTEST" IN STRICT SENSE.

V.-N. C. T. M. A. HOLD MEETING.

NOTEWORTHY ACTIVITY IN SECURING IMPROVED MATERIAL—APPLICATION OF INTELLIGENT AND FAR SIGHTED BUSINESS METHODS APPARENT.

MOVEMENT FOR THE BETTERMENT OF PROFESSION AT LARGE.

Through the mass of campaign literature, whispered conferences, discussions, arguments, statements and what not relative to the alleged differences existing between actors and managers, here is a shaft of light from behind the murky and inharmonious clouds of vice.

At last it is apparent that many performers have awakened to the realization that their interests have suffered to some extent from the laxity of the actor in providing himself with a marketable product each season in the form of an "up-to-the-minute" offering.

Offerings which, had they been kept up to the standard of quality demanded by managers and public alike, would have insured consecutive bookings for the performer and lined his pockets with the clustre coin of the realm.

Due possibly to the exigencies of the occasion or worthy ambition, the majority of members in the profession have lately shown a decided tendency to arouse themselves from the lethargy present in the past, and have decided that intelligence is the fundamental basis for a path leading "out of the wilderness" of controversies, disappointments and lean pocketbooks.

In other words, the performer who has had difficulty in securing bookings has begun to "look into his own mirror," and the reflection therein has caused him wonder whether or not he has been at fault.

Those who have communed with themselves calmly have found the answer and solved the problem that many of their brother performers have ignored.

As a result, the intelligent actor has seen the handwriting on the wall for material that is passe and for performers who are unprogressive.

As an example of the unbusinesslike interest being displayed by many in the profession we submit the case of a well known vaudeville.

For years he had enjoyed the fruits of consecutive bookings. The season before last he was shunted to smaller circuits and found bookings very slow. Believing his agent at fault, he secured a new one. Under the guidance of the new agent he fared badly. Angry and discouraged, he sought to do business direct, and the results were pitiful.

Be it mind that his act was "going over as usual," and on the surface nothing wrong was apparent. A friend suggested that he secure a new vehicle. In desperation he did so, and his new offering, being a novel one, was at once sought by agents and managers, and in consequence

quence he is at present going smoothly and happily along in possession of good contracts.

That he is not alone is attested by the fact that of late hundreds and hundreds have followed his example, proving that the actor is gradually becoming aware that to be successful in his chosen field he must be up to date, and all the strikes in the universe cannot help him if his "act" is behind the times.

OPENING OF FREEDOM.

This beautiful little picture playhouse opened April 8 afternoon. People stood in line to the street at two o'clock, and more continued to fill in all the evening. Manager Ralph De Bruker had arranged a lavish bill. Program changes Wednesday and Friday. Prices are ten and twenty cents.

The theatre contains one thousand one hundred seats, a pipe organ and a good orchestra. The theatre is topped with a beautiful green and gold electric flashing sign surrounded by large stars of same color, all twinkling at different times. The theatre is leased to Mion Brothers.



JAMES MULLEN EXPLAIN COOGAN

MULLEN and COOGAN,
in vaudeville.

THREE HOUSES CLOSED.

The Wadsworth Theatre, One Hundred and Eighty-first Street and Wadsworth Avenue, New York, closed as a vaudeville house Wednesday, April 5. The house was taken over by the Wadsworth Motion Picture Co. from Edward Ornstein, who had run successful stock there. Ornstein saw a big profit in rent and let the above people have the house. The house only having one hundred seats, it would not pay for vaudeville at popular prices. In the same neighborhood, a few blocks away, two picture houses closed their doors, the Classic and St. Nick.

HIT BY TAXI ON BROADWAY.

Shirley Thorne, a vaudeville actress, was struck by an automobile owned by the Cadillac Taxi Co., one day last week, on the corner of Broadway and Forty-seventh Street, New York. She was hurried to the Pottsville Hospital, where it was discovered that she had sustained injuries to her hand and back.

THEATRE TO BE EXTENDED.

The plans for the construction of a new theatre building as an extension of the present B. F. Keith's Theatre Building, Cincinnati, O., have been submitted to the United Theatre Co. officials. The building is to be of four stories, of white stone, and the estimated cost of construction will be \$100,000.

WILL RETAIN PRESENT BOOKINGS.

Lynchburg, Va., April 8.—At a meeting of the Virginia-North Carolina Theatrical Managers' Association here this week, called at the request of Gus Sun, a proposition made by the Springfield agency was accepted for a period of six weeks, and tabloid musical comedies will be given a trial during this length of time, commencing April 24. The association has been booked heretofore by the Greenwood Theatrical Agency, and when the matter of making a change was put to a vote, two managers indicated their desire to retain the present service, James F. Jackson, of Lynchburg, and M. H. Sommers, of Danville, favoring Greenwood.

Before H. H. Near, representing the Sun Agency, was presented to the meeting, the managers discussed among themselves the conditions now prevailing under the arrangement by which they are now securing musical shows. They took a decided stand against selecting attractions which permit the use of smart and suggestiveness. R. D. Craver, of Charlotte, N. C., announced that he would rather cancel his bill and close up his theatre with a sign outside explaining that the house was "dark" on account of an inferior show, than to allow the attraction to finish out the week. Eleven theatres were represented. Another meeting of the association will be held in Lynchburg, on June 12, to take definite action as to what service will be adopted by the circuit. The following managers were present at the meeting: A. T. Crall, Newport News; Sterling Smith, Winston-Salem; R. D. Craver, Charlotte, N. C.; J. G. Schofield, Greensboro, N. C.; M. H. Sommers, Danville, 8; J. J. Joffe, Bluffton, S. C.; James F. Jackson and Ollie A. Savin, of Lynchburg.

AT "OLD CHESTER."

TWO NEW MAGNETS AT CINCINNATI'S AMUSEMENT PARK.

Superintendent Tom Leaning, of Cincinnati's Chester Park, is already on the job getting ready for "First Look Day," April 23. Two new attractions are almost ready for dedication, viz.: "The Whirl" and "The Tango Girl." The regular season starts the middle of May.

ARRESTED FOR ALLEGED HOLDUP.

John Ryan, of 145 West Sixty-second Street, New York, was arrested last week in Central Park, New York, charged with holding up Edwin Rosen, an actor, of 129 Adelphi Street, Brooklyn.

PLAYING VAUDEVILLE.

The Majestic Theatre, Moon's Jaw, Can., will change its policy, and will be known as the Sheraton Theatre. Associated vaudeville will occupy the house, split weeks.



W. E. WHITTLE.
In his new act, "A Summer Morning in Central Park."



MASTER GABRIEL.
Feature Headline on Loew Circuit.

KNICKERBOCKER REVERTS TO FROHMAN, KLAW & ERLANGER.

SECURE FIVE YEAR EXTENSION OF LEASE.

THEATRE TO BE RENOVATED FROM TOP TO BOTTOM—WILL RE-OPEN NEXT SEASON AS DRAMATIC HOUSE.

The Charles Frohman Estate and Klaw & Erlanger have secured a five year extension on the lease of the Knickerbocker Theatre from Robert W. Gould, and Messrs. Klaw & Erlanger have arranged an attractive list of bookings for the house for next season, including both musical and dramatic attractions.

Following the termination of the tenancy of the Triangle Film concern and before the reopening of the house next season, almost new Knickerbocker Theatre, so far as the interior is concerned, will be fitted up. From the cellar to the dome, the interior is to be completely renovated, both in front of the curtain and on the stage. This includes not merely repainting and redecorating throughout, complete outfitting of orchestra, balcony and gallery chairs, and the installation of the most modern equipment back of the curtain line in every detail, but goes so far as to supply new plumbing, new electrical fixtures, new draperies and new curtains.

The contractors will put an extra large force of men at work in the department in order that the work, which is considerable, may be brought to early completion. The designs for the remodeling of the interior are now in the hands of the architect.

FOR THE INTERNATIONAL CIRCUIT.

Among the managers who will have attractions in the wheel of the International Circuit are: A. H. Woods, Gus Hill, Robert Campbell, Gene Ward, Geo. H. Nicolai, Wm. Miller, Chas. E. Blaser, Vaughn Glaser, H. W. Taylor, Arthur R. Alston, Laffer & Alston, and C. H. Cummings. Max Spiegel, A. A. Spitz, Walter Jordan, Hartig & Seamon, Rickson & Gazzaro, Owen Davis, I. Weintraub, Mrs. George A. Cammello, C. O. Tenale, Charles McKim, Elliot & Kantom, Walter Baldwin, Paul Gilmore, Gaskill & McVitty, Wm. Siler, H. P. Dixon, Robert J. Howard, Ed. P. Nash, Robert Sherman, Wm. B. Clark, Martin J. Dixon, Slim Williams, A. M. Zinn, George Gatis, Chas. H. Waldron, Maurice Jacobs, Sidney R. Ellis, Lew Morton, Peter S. Clark, C. M. Maxwell, J. G. Jermon, William Watson, J. Goldenberg, Harry Blamont, Tom Waters, Eugene Blair, Jack Reid, Theo. E. Bies, Joe Williams, Dave Marlen, Gracie Emmett, Lillian Mortimer, Jack Lambert, and Vance & Sullivan.

HURT IN CRASH.

YONKOSOVICH, April 9.—An automobile driven by Theodore Hamory, of this city, with Ellen Doyle, prima donna of "The Night Clerk" Co., and Genevieve Burns, of the same company, was struck by a train yesterday at the P. R. R. crossing in Warren, fifteen miles West of this city. Mr. Hamory and Miss Doyle were picked up unconscious and taken to the Warren City Hospital. Miss Burns sustained internal injuries from which she may not recover.

McWATERS-WEISS STOCK CLOSURE.

The McWaters-Weiss-Morris Stock Co. will present "A Bachelor's Honeymoon" week of April 10, which will close its run of twelve weeks of stock at the Grand Theatre, New York City.

This is the first stock engagement in Terre Haute which has been a paying proposition, and the company will return next season for an indefinite period.

The members will be given a reception April 16, after which they leave for Saginaw, Mich., for a Summer engagement.

WILL PLAY VAUDEVILLE.

England's Theatre, Indianapolis, Ind., which is now playing dramatic road attractions, will open April 17 with popular vaudeville for the Spring and Summer season, under the management of Barton and Olsen, players United bookings.

MARGARET FIELDS STOCK CO.

The company will open its season May 27, at Jackson, Mich., after which it will begin its sea-

son of Summer stock at Canton, O., the home of Harry A. March, manager. After a few weeks here Margaret Fields will take a well earned vacation at Onawa Lake, near Auburn, N. Y.

REFERENDUM DECIDES TWO POINTS.

WHITE RATS VOTE TO FORM ALLIANCE AND TO LEVY STRIKE ASSESSMENTS.

Along with the recent election for officers of the White Rats there came a decision of two important points on the carrying of which depended to a great extent, the success of the proposed union or closed shop.

The questions were:

No. 1.—Are you in favor of an offensive and defensive alliance, wherever and whenever possible, with the organized musicians, organized stage hands and other organized bodies of theatrical employees?

No. 2.—Do you grant the international bond in case of successfully cover to receive a levy of five per cent. upon all actors' salaries who may be working in other theatres, during a strike or lockout?

Both points were carried.

ALICE HARRIS.

Alice Harris, whose picture appears on the front page of this issue, and who scored so heavily in "The Cobra Beauty" 1914, at the Astor, New York, is in private life the beautiful and accomplished wife of Sam H. Harris, of the producing firm of Cohen & Harris, 145 West 42nd St., New York City. Mr. Harris is a charming little woman with a most engaging personality. She sings well and dances with exquisite grace.

THWEATT GETS A MEDAL.

Alex. S. Thweatt, the Eastern passenger agent of the Southern Railway Company, who has a large acquaintance among theatrical folk, was recently given a medal by the president of the road in recognition of forty years' service. Mr. Thweatt started with the company as a boy.

"SUKI."

The new Frohman production will open at Ulich, N. Y., April 25, with Tom Wise, Ferdinand Gottschalk, Paul Gordon, Charles Dow Clark, Wilfred Seagran, Philip Wood, Leon Brown, Kate Sargentation, Any Nevada, Ella Grey and Kate Mayhew, with Ann Mardock as the star.

"OLD HOMESTEAD TO BE SOLD.
Dennis Thompson's old home at West Broadway, N. H., is on the market.

"LOST IN NEW YORK" is revived at the Lexington Theatre, New York, this week.

CHARLES EMBERTON COOK and **GLADYS HANSON** will be married April 12 at the home of the latter in Atlanta, Ga. After a brief honeymoon Mr. and Mrs. Cook will make their home in New York.

A STOCK COMPANY is being sought by M. P. Ralser for the Orpheum, Zanerville, O., to open April 24.

THE NEW MIDNIGHT REVELS at Castles-in-the-Air will open April 17.

FLORENCE NASH will be seen next week at the Palace, New York, in "Pansy's Particulars."

LILLIAN SHAW mourns the death of her father.

IRMA KIGALON HOWARD, wife of Joseph E. Howard, committed suicide, by shooting, at a hotel in Omaha, Neb., on April 9.

EDDIE FOY is playing a few more weeks on the Western tour, and returns to New York next month.

UNUSUAL BOOKING AT ORPHEUM, BROOKLYN.

What is perhaps one of the most unique booking arrangements in theatrical history occurred last week when a condensed version of "Capricious Cupid," a farce originally produced by the students of the Troy Poly School of Art, Brooklyn, was engaged for the current week at the Orpheum Theatre.

The offering appears with its student cast only at the evening performances and Saturday matinee.

The reason for this is that the scholars cannot receive permission to exempt themselves from "class" in the afternoon.

BOARD MAKES APPROPRIATION FOR DREAMLAND PARK.

At a meeting of the Board of Park Commissioners, New York, last week, the amount of \$4,777,420.00, in corporate stock, was appropriated to pay the Catherine Balmor Estate for land taken for Dreamland Park, Coney Island.

The Appellate Division threw out the award made to the Dreamland Park Corporation and the Coney Island and Prospect Park R. R. Co. as grossly excessive.

MARGUERITE, the wife of Harry Thorne, of the well known vaudeville artists, Mr. and Mrs. Harry Thorne, who has been in failing health during the past year, is now dangerously ill at the St. Vincent Hospital, New York, where she also is receiving the best of care and treatment.

BILLY HALL and his musical comedy company are in their twelfth week of a most successful season. Special attractions for the week following are with the company: Billy Hall, Edie Hall, Frank Cook, Ollie Alberta, Geo. Brady, F. L. Higgins, Al. Darte, Allen Dorte, Doris Davis, Gladys Allen, Stella Shalton, Viola Boone, Mabel Smith. They play the parks this Summer.

SELBINI and **GROVINI** are filling a fifteen weeks' engagement on the Low time, and expect to go West again shortly.

WALTER TWEDDELL, musical director of Ben Loring Musical Revue, and Kitty Glance, sourette of the company, were married March 25, and in honor of their marriage entertained their friends with a dinner and reception at the Hotel Baymont, Pittsburg, Mass., during the engagement in that city, week closing April 1.

DONOVAN and **LEE** are successfully appearing on the Orpheum Circuit. They are now on the Coast.

HOWARD MARTYN, of Marlyn and Valente, writes that his wife (May Valente) presented him with a baby girl April 5, at Charleston, W. Va.

AL. DOLSON closed his second season as press representative ahead of Andrea Dippels "Lilac Domino" company, April 5, in Easton, Pa.

PAULINE and **CHARLES** of the "Gipsy" Co., and Frank Markham, of the "Gipsy" Co., were married April 7 at Jersey City.

CON. T. KENNEDY SHOWS.

The Con. T. Kennedy Show, April 6, at the week of April 8-9, in new costumes of gold and with lots of enthusiasm, despite their almost destruction is a fall. The carnival city is situated in lower Manhattan Street, and fills up about five blocks. The management reports conditions being very good. Between 30,000 and 50,000 people visited the show each day. The show is running smoothly. The line-up for 1916 is as follows.

Motorshows, with Dorothy Connell, Harvey Wright and Lester Knox. Knox had a bad fall Wednesday, when his machine broke, but is back on the job with no bones broken.

Garden of Allah, with Amorita.

Miracle, with Jule Keth Deno, Bobby Murray, Coby Burd and Maxie Helms.

Plantation, athletic show, with Tom Markin; Russian Theatre, with Goldenkey Troop of five; Coney Island Sea Show, just opened here, first attraction; Turner's Wanderers, Summer Circus, Four French Midgits, two men and two girls; Submarine, Wild West, with Princess Mohawk; Ferris Wheel, Carousel, Wild, new riding device, very popular.

Con. T. Kennedy is manager; W. M. Moseler, assistant manager; Wm. F. Photo, press representative.

AGENCY AMENDMENT MEASURE UP MARCUS LOEW HONORED BEFORE ASSEMBLY CODES COMMITTEE THIS WEEK.

JAMES A. TIMONY, ATTORNEY FOR "WHITE RATS," MARSHALLING HIS FORCES IN STATE CAPITOL.—RUMORED THAT EXPONENTS OF BILL HAVE STRONG FINANCIAL SUPPORT.

LIVELY BATTLE ANTICIPATED BY OPPOSING FACTORS.

In last week's issue of *THE CLIPPER* it was predicted that the introduction of an amendment to the existing Agency Bill by Senator Walker, at Albany, would be encountered by stiff opposition on the part of the White Rats and other organizations deeply concerned.

The amendment in question contained a series of legal phrases confusing to the layman, and in addition carried a "hook" which provided for an agent to charge any fee for services he so desired.

At one time, so the story runs, the dauntless Senator Walker was a strong ally of the actor and championed his cause, but apparently he has cast off the "old" for the "new," which fact is evidenced by his tenacity of purpose in twice becoming sponsor for the alleged harmful measure to the performer.

That he is a wily "bird" and the "interests" behind the new measure are able at the times can be seen from the following:

On a day when our very representatives in the Senatorial Chamber were in a lull, each and his themselves away for a week-end, the call was suddenly sent out for "Senators to vote." Repeated calls failed to bring a sufficient number of Senators or other a sufficient number of Senators were in evidence to constitute a quorum, and with haste and dispatch the amendment was submitted and passed, to the apparent chagrin of a person whose duty it was to watch carefully all happenings and "wireless" them to headquarters.

An outside party, receiving trouble, immediately flashed the "warning" signal, and the result was the removal at once of the "senator" in the State Capitol.

Now the measure is to be taken up by the Assembly Codes Committee and the real battle is about to occur.

Three days is the time allotted for opponents of the bill to gather together all available ammunition and attack and defeat the measure.

James A. Timony, counsel for the White Rats organization, is on the ground supported with a mass of legal documents and an eloquent tongue, and in addition other gentlemen familiar with the technique of law are present, giving their legal brains for war.

WEATHERFORD MAKES GOOD.

A Mr. Molant, manager of the Orpheum Theatre, at Waco, Tex., who is better known to vaudeville people as Valasco, is reported to have left suddenly. The performers and musicians claim they did not receive their salaries. The show, which was the first bill sent in there by the new Southwestern Circuit, consisted of Five Valentinos, "Coco" Francis and De Mar, and the Belmont Girls.

The new Southwestern Circuit demands a bond of \$1,000 from every manager to prevent such happenings as this, and the Waco manager had promised to file it, but had been a little slow. The show was sent in by H. H. Weatherford, head of the circuit, who immediately came on here and took a lease of the house. Without any suggestion on the part of the performers, the president of the new circuit called the people together, at the hotel, and paid their salaries in full. Such a course on the part of a manager is being highly praised by performers.

LAST DAYS OF BERKELEY THEATRE.

On May 1 the Berkeley Theatre, 405 Broadway Street, the present home of the Theatre Francaise, will be torn down and replaced by a newer and handsomer structure. Al. Hayman is the owner of the property.

Though one of the smallest theatres in town, the Berkeley has seen many a performance of great performances. It was there that the late Mrs. Oshorn established her Playhouse, where Blanche Ring leaped into fame, and Drina De Wolfe became

a town favorite. It was there Arnold Daly made his first favorable impression in "Candida."

BROOKLYN HOUSE DISCONTINUES VAUDEVILLE.

The Putnam Theatre, formerly Jones', on Fulton Street, Brooklyn, discontinued its vaudeville policy Sunday night, and opened Monday of this week with feature films.

BOSTON A STORM CENTRE

Instructions have been issued by Geoffrey L. Whalen, deputy organizer of the Boston branch of the White Rats-Actors' Union, to all White Rats to "keep away from Boston and from Boston contracts until further notice."

It was the Boston branch which recently passed the resolution that all contracts to be played by a member of the order must call for no less a salary than five dollars per day.

STOLL WANTS HIPP. SHOW.

Charles Dillingham last week received a cable from Oswald Stoll of London, in which a bid was made for the English rights to "Hipp, Hipp, Hoop." Mr. Stoll is planning to present the show in the London Opera House, where he recently purchased, beginning June 5, with the entire American cast. A similar offer has been received from Alfred Butt.

MARCO TWINS HEAD ROAD SHOW.

Jack Shea's recently organized road show, containing five vaudeville acts and moving pictures, opened at the Opera House, 1300s, N. Y., April 6, for a three day engagement.

It is understood the troupe will play a six "Hipp" weeks' tour, embracing the smaller cities up State, and may secure a full week at the Lexington Opera House, New York.

The Marco Twins are the feature attraction.

MARCELINE AT HIPPODROME.

Marceline, the original clown at the Hippodrome, will return to that playhouse for a single performance, April 16. His resignation on the Hippodrome stage marks an anniversary event for the big playhouse, which was originally opened by Thompson & Dundy, April 12, 1905.

NO RIDS.

PHILADELPHIA, April 10.—The old National Theatre, at Tenth and Callowhill Streets, Philadelphia, belonging to the T. P. Kelly estate, was put up at public sale on April 8, but not a single bid was submitted.

HIPPODROME CLOSES.

The Hippodrome, Terre Haute, Ind., will close its vaudeville season May 30. The house will be extensively redecorated and altered for next season.

LOSES HIS FATHER.

Alfred Crooker, of Bowers, Walters and Crooker, playing at the Winter Garden, New York, lost his father Wednesday, April 5.—The funeral Saturday, April 8, in Brooklyn, New York.

DISCONTINUES VAUDEVILLE.

BROOKLYN, N. Y., April 10.—The Victoria Theatre, this city, has discontinued vaudeville, and will open next season with large films.

SECOND WEEK AT PALACE.

Nen Halperin is held over for the second week at Palace, New York. She was the hit of the show all last week.



Several weeks ago "Zit," the well known vaudeville critic, happened to remember that Marcus Loew entered the theatrical business ten years ago, and he and a few others decided to celebrate the event by giving Mr. Loew a dinner.

At a drawing card Mr. Loew may be ranked with Curcio, for more than seven hundred men assembled at the Hotel Astor, Sunday, April 9, to honor him at \$6 per plate. Six dollars is charged by the Metropolitan Opera House management whenever Curcio is in the cast.

From every point of view the dinner was a tremendous success. The monster ballroom was handsomely decorated. One of the prettiest novelties was the draping of thousands of small American flags from the ceiling of the ballroom.

"Zit" was the chairman and introduced the various speakers in a clever manner. The first speaker was Mr. Loew, who said that the weakest act must open every bill, and as he was a poor speaker he felt that he should talk first.

But Mr. Loew was far from being a "dop." As a matter of fact he proved to be one of the best speakers heard in a long time. His speech was short, witty and clever, and exceedingly happy.

George M. Cohan followed the guest of honor and had a good deal of fun with Mr. Loew. He said that Loew was the Henry Ford of show business, and the man who turned Broadway into Coney Island. He closed with a beautiful tribute to Mr. Loew's talents as a manager and his high character as a man.

A. L. Erlanger also delivered a brilliant address, which was loudly applauded.

Arthur Brisbane, who recently spoke of motion pictures in a manner unfavorable to film men, also spoke, but this time he admitted that pictures were really worth while, proving that even great editors can make mistakes and are not ashamed to say so.

The last of the speakers was Percy G. Williams, who was given a rousing welcome.

Then followed a vaudeville show given by Al. Wohlman, Teddy Morse and Bob Hall, who put the events of the evening into rhyme; Murray Abrahams and Willie Weston.

The entertainment closed with the appearance of the entire company of the Ziegfeld Midnight Frolic, direct from the New Amsterdam Theatre Roof.

After the show the floor was cleared for dancing. Those who sat at the guests' tables were: P. Ziegfeld Jr., H. N. Henneberg, William Courtright, Robert Adelman, George M. Cohan, Al. Hayman, A. L. Erlanger, Arthur Brisbane, Aaron Jones, James L. Lincoln, Marcus Loew, C. P. Zittel, B. R. Moss, P. G. Williams, P. F. Proctor, John Hagling, William A. Brady, William Fox, George Bell, Louis Commissioner, Daniel Frohman and Sam Scharber.

MEL IN VAUDEVILLE.

Mel Morris will accompany Blossom Beely when she plays Temple, Detroit, Mich., this week, and Rochester next week.

MELBOY BLANE

BY JACK EDWARDS.

A SHOWER OF WITMARK SUCCESES.

It never rains but it pours. Witmark song successes are raining far and wide those days. Never in the history of M. Witmark & Sons has such an attractive array of real hits been presented. In quantity these songs look up as remarkably as they do in quality. The two things don't always go together. It is evident that the house in question has discovered some sure formula for determining in advance when a song is likely to be a hit. This long list of substantial successes can't be merely the result of luck. There are too many of them for such an explanation to hold water. Time was when a house was more than content to have a single, solitary hit among the output. Those must seem piker times indeed to a house that is able to assemble such live, active, incessantly-demanding numbers as these for example: "A Little Bit of Heaven," "Mother Macchree," "She the Daughter of Mother Macchree," "Are You from Dixie?" "Goodbye, Good Luck, Good Bins You," "There's a Long, Long Trail," "My Wonderful Love for Thine," "Who Knows?" "Kiss Me Again," "Burning Brights Best and You," "On the Old Back Seat of the Henry Ford," "Ireland is Ireland to Me," "Can't You Hear Me Callin'," "Carolina," "Hold Me in Your Loving Arms" and "Hello, Frisco," "You say nothing of their productions this season. The unending procession of acts that tie into the professional rooms of M. Witmark & Sons for one or other of these salary raisers and applause getters is sure enough evidence of the alertness of the proprietor to get a rare thing. Some times an act is embarrassed, for the decision to use a Witmark song or two always means turning down another Witmark song or two for which there is no room, but which, from its very attractiveness, it is a wrench to have to pass up.

"SHADES OF NIGHT" IS FOUND OUT.

The mystery is solved. Writers can't keep a secret. A campaign of secrecy was inaugurated for the popularizing of "Shades of Night." The title was advertised in our pages, but no publisher mentioned and no descriptive matter. No one knew whether it was a back door or an Egyptian jubilee until, lo and behold, the other night, at the song writers' dinner, Wollie Gilbert pulled the most beautiful lovely high class number since "The Glow Worm," and what should the title be but "Shades of Night." After the song had been rendered and applauded, Wollie Gilbert's memory remembered that they had heard "Shades of Night" all over town as an intermezzo, played by the best orchestra in the city. "Shades of Night" is a hit, whether it's played or sung, and we here-with congratulate the writers, L. Wolfe Gilbert, Austin Friedland and the publisher, I. Klibert, the publishers, Jos. W. Stern & Company.

HEAVY TELEGRAM BILLS.

Wollie Gilbert, professional manager of Jos. W. Stern & Co., informs us that the bills for the telegrams "collected" were enormous during the month of March and title, the early part of April. He claims that there was never a morning and during the day that he did not receive from fifty to sixty wires, and all of them "collected" "Good Me I Know," in the key of —, or "I Love You, That's One Thing I Know," in the key of —, or "I Love You, That's the biggest hit I have ever sung," Wollie admits that every what expense the firm is under as long as they are doing the business. He wants us to advise all performers not to wait for the slow mail, but by all means wire for confirmation or copy of the most distinguished ballad on the market, "I Love You, That's One Thing I Know."

THEODORE MORSE BACK ON THE JOB.

After an illness lasting some six weeks, Theodore Morse, composer of that famous hit, M-C-O-2-5-15-8, is back on the job again with Leo. Folst.

Toddy, while resting up, thought out some new and novel ideas that will most likely be released shortly.

HARRY VON TILZER TO MOVE MAY 1.

Things are rapidly getting into shape at the new Harry Von Tilzer offices on Forty-sixth Street, and when May 1 rolls around one of the finest little music publishing offices in the city will be occupied by Harry.

MARTIN SINGS WITH B. & B.

Charley Martin, of the Joe Morris forces, is singing this week over in Martin & Suzanne Gardens as a feature with the Barman & Bailey Show. He is using "When It's Orange Blossom Time in Louisiana."

NAT OSBORNE WITH FEIST.

Believing that preparedness is the right dope, Phil Kornhauser last week signed Nat Osborn to his already wonderful list of boys. With Nat's personality and his large acquaintance in the game, he should prove a valuable man for the Leo, Feist Company's interest.

NEW YORK'S FEATURE SONGS.

"YOU'LL ALWAYS BE THE SAME SWEET GIRL"

"CUMBERLAND"

"THERE'S A BROKEN HEART FOR EVERY ONE IN BROOKLYN"

"IF YOU ONLY HAD MY DISPOSITION"

"ALL I WANT IS A COTTAGE, SOME ROSES AND YOU"

"I LOVE YOU, THAT'S ONE THING I KNOW"

"THE SUNSHINE OF YOUR SMILE"

"THE DAUGHTER OF MOTHER MACCHREE"

"WHEN IT'S ORANGE BLOSSOM TIME IN LOUISIANA"

"HIT THE TRAIL WITH HOLIDAY"

"MOLLY, DEAR, IT'S YOU I'M AFTER"

"YOUNG AMERICA"

"GOOD-BYE, GOOD LUCK, GOOD BLESS"

"YOUR WIFE"

"THEY DIDN'T BELIEVE ME"

WITMARK NEW PROFESSIONAL OFFICES.

Have you seen the new building rapidly approaching the finishing stages that is occupying the site right next door to the Palace Theatre? "The most beautiful building on Broadway" is the verdict of the aesthetes, and beautiful and restful to the eye it is indeed. In double in style, the building is an eloquent tribute to the taste of the designers and a powerful hint of what can be done to wed artistic conception to commercial materialism. In this dignified, handsome building the new professional offices of M. Witmark & Sons will find a home. They are being fitted up and planned with a view to both comfort and ready convenience. It seems but yesterday that this enterprising firm opened its upstair professional rooms next door to the new building, but the tremendous strain to which the floor space has been subjected ever since by the constantly increasing array of professional visitors has rendered what a year ago was a new, apparently sufficient accommodation quite inadequate. The volume of business that has grown to such enormous proportions during 1915-16. One announcement will be made to us later, namely, the complete rearrangement of the new Witmark professional headquarters.

CHAS. K. HARRIS' NEW SONG A DECIDED SUCCESS.

"All I Want Is a Cottage, Some Rose and You," the latest Chas. Harris ballad, is predicted by Meyer Cohen to exceed any song the "House of Blaud Hiltz" has published in several years. Orders are coming in so fast that the firm has been unable to get copies enough to fill orders from the printers.

The number, while not a wonderful stage hit, is one of the largest sellers on the market.

LEO. FEIST'S WONDERFUL NEWS-PAPER CAMPAIGN.

One of the greatest advertising campaigns ever started by a music publishing house is now being conducted by the Leo. Feist Co. Page after page is being written up by a large newspaper syndicate in some thirty dailies throughout the country, telling of the wonderful catalogue controlled by the "Feist House."

The leading editorial writers in every principal city are devoting columns telling of the leading songs of the day.

Performers and singers are greatly benefited by this remarkable publicity, as the public are acquainted through their favorite papers with what the latest New York song successes are, and naturally want to hear the songs when they visit the theatre.

Therefore, singers are sure of a hit before they even appear on the stage.

"YOUR WIFE" A HIT.

Al. Plantados' latest song, "Your Wife," is now acknowledged as one of the leading hits of the day. More acts are featuring this number than any he has ever written, and everybody is predicting that it will be the greatest seller he ever wrote.

Earlier shortly by Al. Plantados and Joe Goodwin will be powerfully announced.

TWENTY-FIVE YEARS AGO.

Harris' new Louisville Theatre was opened. KOHL & MIDGLEY'S West Side Museum, Chicago, was burned.

P. T. BARNUM's last words to his wife were: "I love you dearly."

NEW PLAYERS: "A Lucky Man."

FRED G. MARSHEN died.

WM. H. KEMP died.

CLAYTON W. TAYLOR died.

BARNUM & MIDGLEY published a list of their people for the season, and a warning to anyone against attempting to hire any of them.

GEORGE COLEMAN managed the World's Museum, Albany City, Pa.

CAPT. JACK IN PICTURES.

Capt. Jack Crawford, "The Post Scout," recently addressed the White House clubhouse in New York in his characteristic manner, and showed his wondrous vigor and vitality. He related his original story of "The Post Scout's Soliloquy," written by him at the time of the cork strike. The captain has done valuable work in connection with the "Post Scout's Soliloquy," and expects to be identified shortly with a big moving picture outfit, and his picturesque character will no doubt prove a big asset.

JULIAN ELLINGE CLOSERS TOUR.

Julian Ellinge closes his 1915-1916 season in "Cousin Lucy" Saturday night April 8, in St. Louis after a tour lasting thirty-two weeks. He will come to New York for a few days after which he will take a pleasure trip to the coast, visiting San Francisco, Los Angeles, San Diego and other California cities.

He will return "Cousin Lucy" another season and will tour the South and West, opening in the Fall.

ELIAS ENTERTAINMENT COMMITTEE.

Exalted Ruler C. J. Hermann, of the New York Lodge of Elias, has included Irving Berlin, Jack Wilson, Sam Levy, Gus Hill and Jessy, in the entertainment committee appointed for his administration.

WILL NOT ALTER PLANS.

The plans for the new Strand Theatre, Westfield, Mass., will not be altered to make the building fit the site, the owners having decided to make the adjoining building, which they also own, smaller, thereby making room for the new theatre.

PLAYS RETURN DATE.

One Hiltz "Bringing Up Father" plays a return date at the Walnut street theatre this week. During the previous visit people were turned away each night. Grif Williams is the manager.

THE CRISIS.

The strained relations now existing between the White Rats and the Managers Association is deplorable, to say the least. It is a pity that some amicable understanding cannot be reached without resorting to violent measures, which can only result in great injury to both of the organizations.

That there are grievances on both sides that ought to be adjusted is beyond question, but there is certainly some way of adjusting them in an orderly and sensible manner. If it is a pity that precipitates a strike of the performers, an appalling condition will prevail in the vaudeville business for a long time to come. The result of this kind the strongest side will win out.

If the managers lose their business will suffer for a time, but with their wealth back of them they can stand a temporary loss without great hardship to any one of them individually, and they can re-organize their business on lines that will bring them future success and recompense their losses.

On the other hand if the White Rats lose it will bring want and misery to thousands of performers and those dependent upon them, and it is doubtful whether they will ever recover their lost independence and prestige. Already it has been brought to our attention that there are now hun-

dreds of performers who, through enforced idleness, are in actual want for the necessities of life, and if this is so now, how much worse will it be when a large army of performers are forced into idleness.

This contentious question cannot be properly debated at a mass meeting where a sensational leader, by his oratory, work up his audience to a frenzy of excitement that will deprive them of their best judgment and lead them into a grievous error that they would repeat—even if it was too late. The wisest and most conservative ones should take up this question and give it the careful and thoughtful consideration that its importance demands. All other impulsive or coercive measures should be abandoned, and an honest effort should be made by arbitration or some other measure, to secure a peaceful settlement.

WHERE THE CLIPPER STANDS.

The *Clipper* denies the reports that it is a "White Rats' paper" or a "Managers' paper." It is, as it always has been, the champion of all of the interests centered in the amusement business. The performer and manager are to a large extent one, each dependent upon the other, and it is this fact that inspires *The Clipper* to urge them both to get closer together and endeavor to reach some agreement that will render their strife real and decided unnecessary.

NEW VAUDEVILLE ACTS

Sam Rankin's Royal Band.

15 MIN. FULL STAGE.

Jefferson—Sam Rankin's Royal Band consists of a company of ten people, two of whom are females. The number is styled in "Comical" group, and the various pieces they play arranged in instruments, triangular in shape. Opening, the group is arranged in a semicircle on chairs. The director, Rankin, enters, bows, snatches head pipe and orchestra, while he wields the baton. A solo, "Little Gray Home in the West," is sung by one of the females, accompanied by the band. Rankin and other female member than executes a series of Russian steps. More instrumental numbers follow, during the course of which Rankin dances additional Russian steps.

The turn is concluded with a fast number, with Rankin stepping around at a lively rate. When the music is pretty, it does not carry sufficient volume. The interpretation of some rag numbers, accompanied by the band, is rather poor.

Elsie Davis and Company.

10 MIN. FULL STAGE.

Fifth Avenue—What better plot for amusement can be devised than that of a newly married "Newlyweds." A newly wedded pair are enjoying first home-cooked dinner, with uncle as guest. But uncle is accidentally shot through the head and once becomes superstitious. She informs husband of his act of quarrel; husband reconstructs with her; quarrel actually develops and is in full swing; uncle wisely holds his peace; quarrel patched up, peace.

A sketch that seems bound to meet with popular approval because it is natural and true to life. Numerous vehicles along these same lines have met with success, but this one, by its clever construction of the attitudes of the players to correctly interpret naturalness and to refrain from "staginess." A few more times by the cheap crowd, and the sketch would balance the turn properly and speed the action somewhat.

Janie Kelly.

12 MIN. IN ONE SPECIAL SET.

Fifth Avenue—Janie played a few weeks in Brooklyn and then moved off the theatrical floor. He reappeared at the Fifth Avenue, Monday. He opened discussing a dog which had been a contractor office on an "unhappy" day. "Wop" song and talk off stage. Enter Janie in the "wop" costume's appearance, and sings a few new numbers written and announced by himself, concludes with melody of Irish airs. A big, good, and a "stupid" song, "I'm a 'stupid' man to please you" air and an infectious melody on professional polish, but long on sincerity of purpose and unaffected in manner. **Prof.**

"The Man Without a Country."

22 MIN. FULL STAGE.

Palace—A story of patriotism by William A. McGuire, based on the classic of the same name by Edward Everett Hale. "The Man Without a Country," had its premiere here Monday afternoon, with a cast of ten people, with Will D. Corbett in the title role.

It takes three scenes to tell the story, which has been followed closely by the author.

It concerns a young man who refuses to go to war, and is finally and forever banished from the country who cursed his country and doomed never to hear his country's name again.

A well balanced and interesting play the interesting story, each character standing out prominently.

Mr. Corbett, in the principal role, scored heavily. **Jack.**

Basel Durant and Margaret Hawkesworth.

14 MIN. FULL STAGE.

Palace—The clever couple walked a long time to take a fling at vaudeville. They have been featured in many of the better class hotels and ball-rooms for some time, just as the smartest of dancers, and judging from their performance Monday afternoon it won't be long before they are cleaned as "Vaudeville" dancers.

Appearance counts in all dancing acts as well as talent and personality, and they possess all.

They have an excellent routine of dancing, with the "Raisa" waltz and "Spinning Rock One-Step" as the features. **Jack.**

Flo and Ollie Walters.

15 MIN. IN ONE.

Fifth Avenue—Two girls came to look upon, in a conventional "water act" containing nothing very unusual, save what sounded like restricted songs, which were not considered. Opening, as two country kids, seated under an umbrella, they execute a double song, and the ensuing routine embraces some of the most comprehensive and of the usual variety and changes of costume. No violence, but pleasing personalities and dainty expression. **Prof.**

CHICAGO VAUDEVILLE.

PALACE.

Drewy spot on bill was well protected. The Heen and Dapreux opened with a pretty novel and involving extravaganza.

Miss Hopkins sang near-popular songs, and featured a delivered a somewhat novel melody in "My Little Girl."

Mr. Martin's act scored the merit of the evening, and was a considerable success. Their pantomime comedy portraying an interesting character, and a very cleverly constructed, partly because of "light" character.

Fredrick's act was very big with his song boasting act, already familiar to Chicago audiences.

Mr. and Mrs. Jimmie Barry got laughs with their sketch.

Bonnie Tucker and Lester Sheehan exhibited all kinds of dancing, her escape exercises, striving to do likewise.

Scotchman's song and several songs, love scene, not predominating, though "Walkin' the Dog" was a very clever and original number.

Edna's act was very big with his song boasting act, already familiar to Chicago audiences.

MAJESTIC.

A great bill, with three real big acts, and a number of smaller ones, was staged.

Cully's act was a very big one, staging "The Love I Crave," "Hold Me in Your Loving Arms," "The Love I Crave," "The Love I Crave," and others.

Fredrick's act was very big with his song boasting act, already familiar to Chicago audiences.

Mr. and Mrs. Jimmie Barry got laughs with their sketch.

Bonnie Tucker and Lester Sheehan exhibited all kinds of dancing, her escape exercises, striving to do likewise.

Scotchman's song and several songs, love scene, not predominating, though "Walkin' the Dog" was a very clever and original number.

Edna's act was very big with his song boasting act, already familiar to Chicago audiences.

AMERICAN.

Chas. Foreman, Man.

Monday matinee—His routine is a good house. The band of *S. S. Foreman*, as the feature, drew them in, and a well played sketch followed.

Four Vamps (two men and two women), an operatic singing number, and a well played sketch followed.

Myra Hill, a dainty little Miss, the daughter of the Mrs. Hill, who was with one, and put over a pleasing act. Her opening number, a musical sketch, was well played.

Herbert and Son (two men), These men gave played the part of a well played sketch, and have been reviewed in these columns.

The smaller, more extensive, and was well played.

The act was well liked and received three.

The talented musician of *S. S. Foreman* (twenty-four men) and a well played sketch followed.

The act was well liked and received three.

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SUPPLEMENTAL ROUTE LIST.

Hittell Bros. (Hittell Bros. Co., 1015, Fulton City, Ohio, April 20, Oshkosh City, Wis., April 20, Hittell Bros. Co., Mo., 20.

Low, Jane, Mack—Greenwald, Mo., 10-15. Lowe, Jane, Mack—Schmuck, N. Y., 10, 15. Lacy Yellow, N. Y., 10-15.

Monte, J. C., 17-22. Atlantic City, N. J., 17-22. Monte, J. C., 17-22. Atlantic City, N. J., 17-22.

Monte, J. C., 17-22. Atlantic City, N. J., 17-22. Monte, J. C., 17-22. Atlantic City, N. J., 17-22.

Monte, J. C., 17-22. Atlantic City, N. J., 17-22. Monte, J. C., 17-22. Atlantic City, N. J., 17-22.

CHICAGO

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPERS, CASPER BATHAS, WESTERN MANAGER, 304 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

CHICAGO HARMONY NOTES.

"NOBODY" DISPUTE SETTLED.

CHICAGO, April 8 (Special to This Clipper).—Reading of The Clippings was probably sufficient to note, within the last few weeks, that what was apparently the same song was being advertised simultaneously by two Chicago publishers. "I Ain't Got Nobody" was displayed by the Melior Music Co., while "I Ain't Got Nobody Much" was advertised by Craig & Co. Those who sent for professional copies found that the songs were almost identical, and it looked as if somebody was stepping on somebody else's toes. Investigation revealed the fact that Craig published the song first, bearing the slogan, "Words by Roger Graham, music by Spencer Williams." McKelney's edition came out some weeks later, labeled "Lyrics by David Young, music by Charles Warfield." It was then revealed that McKelney had a 1914 copyright. However, Williams got the honor by act, and that it was stolen from him. Just when a merry legal battle seemed imminent, President Williams McKelney, Manager D. W. Foster, Jr. of Root (of the McKelney Music Co.) and Roger Graham (manager of Craig & Co.), got their heads together. As a result of the session, McKelney agreed to purchase any rights which Craig & Co. might have in the number, and the matter was amicably settled.

PUBLISHER AND PERFORMER.

Managers of Chicago professional departments are doing more than the mere operation of landing songs implies. Time there was when professional managers simply laid a performer of the merits of a song, "told over" "the business end" (if there was any) and let the matter go at that. But, nowadays, the manager must be a veritable private secretary to the performer. His office is the mercy of the vanguard star, who dictates mail, receives friends and makes the office his headquarters in every sense of the word. In addition to this, the manager is the representative acts as an unpaid ten per center, getting the act in touch with proper booking authorities, if its route is short. He also acts as press agent, informing editors of class papers that the act is or will be at such and such a theatre at a definite time. Yet, the life of a professional manager is more calculated to arouse awe and sympathy than envy.

FORSTER EAST.

F. J. A. Forster, whose Chicago professional activities were augmented considerably lately, went to New York last week, probably to "pitch" the market with a view to determining the type of numbers it would be best for him to spring.

OLMAN AWAY.

Abe Olman, of the La Bella publications, took a demonstrating jaunt through the highways and byways of neighboring States recently. In addition to his active career, Olman has several surprises that he expects to spring soon.

POLITICAL FLAVOR.

The tenacious political situation (in Chicago and nationally) has revived politicians' interest in the popular song as a campaign feature. It is rumored that national conventions will be crowned with especially written patriotic songs, calling the people to the rescue of the nation. This condition is probably superinduced by the favorable reception accorded patriotic songs that came from the boys' publishers' prize long before anybody figured out their political value.

STEIN QUITS.

Late hours and ceaseless grind, the requirements of a busy booking pianist's life, looked less tempting to Frankie Stein, after several months' connection with the Forster pay roll, than the easy hour aspect of a bookkeeper's career, so the nimble fingered youngster quit his position a couple of weeks ago and enrolled in a business college.

LUCKY FOR EARL.

Earl Carroll can consider himself lucky, now that Frankie Stein has resigned his position. The vanguard star, who initiated the La Bella vanguard act an imitation of Charlotte Greenwood singing "Here Comes the Married Men," in "So Long, Letty." Oliver Morosini's big success at the Olympia Theatre, Chicago. It is one of the most laughable and natural imitations in Elsie's repertoire, possessing the added advantage of involving

the use of a song which gets laughs on its own hook, instead of depending merely upon the strength of the imitation. Elsie made the Palace audiences like the song last week.

THIRTEEN STONE.

Max Stone, Joe W. Stupica, Chicago professional manager, never grows tired of doing things calculated to help the firm whose confidence he enjoys. No plunger, on a midnight boat, spends more time after the merits of new songs to people likely to do them good. In consequence, the professional office is a mighty busy place.

FIVE STONES.

Jack Frost, McKelney's inspiring song writer (who prepares both words and music), is steadily increasing the output of his busy pen, which probably means many more big sellers for McKelney.

QUIGLEY HAPPY.

Thomas J. Quigley, Western manager for M. Witmark & Sons, declares the firm's catalogue was never in better shape than right now. Quigley can point to number after number that has met with more than the average share of public approval, many of them in higher priced editions, which means correspondingly large revenues.

IMPERIAL CHANGES POLICY.

CHICAGO, Ill., April 11.—The Imperial Theatre changes policy next week, opening Sunday, April 14, with vaudeville. The house will be supplied by J. C. Matthews, Chicago booking manager of the Panopaea Circuit. The first week will be eight days, the first three on Monday, Tuesday and Wednesday, and the second show filling in four days and ending on Sunday. After that the house will be a split "split" opening on Monday and Tuesday with new bills.

The Imperial will "split" with the Crown, which is under way practically the same management. The Imperial has a new bill, "The First of the Week," which is the last of the combinations at that house for this season. The Imperial tried vaudeville last fall, played by Matthews booking, and was doing fairly well when a sudden determination was made by the management at that time to play the "big" acts. Matthews' attractions failed to have been costly to the house, as combinations failed to draw except in a few instances where White Slave plays were offered.

RESPECTS TO EVANS.

CHICAGO, Ill., April 10.—The A. G. Field Greater than Minstrelsy company, which was expected to open on Sunday, which gave the minstrel boys a splendid opportunity to pay their respects to the late George Evans, was expected to open at the Streator Elks at two o'clock in the afternoon and proceeded to the grave of "Honey Boy," where an address was made by Harry Shunk and the Elks Chaplain led in prayer.

HIPPS' NEW OWNERS.

CHICAGO, Ill., April 10.—Word reached here that William B. Friedlander and Joseph Sullivan have taken the Hippodrome at Hamilton, W. Va., and are operating it, playing ballads and vaudeville. It is said that the firm will produce all their shows at that point next season.

FILM DEPARTMENT PROSPERS.

The W. V. M. A. film renting department, under the management of Adolph Elmer, remembered as the former manager for General Mutual and other exchanges, is doing a "hand office" business that completely justifies the recent transfer of headquarters to the Mailers Building, where the film atmosphere abounds.

BANDELL'S OPERATION.

Carl Bandell, who endeared himself to everybody in a booking capacity for several years at the Chicago office, underwent an operation at her home last week. While the operation was serious, it is believed that she will soon be back at work.

IDA COURTNEY is at the American Hospital, Chicago, under the care of Dr. Thorek, and would be pleased to hear from friends. Address Room No. 3, American Hospital, Monroe Street and Wayne Avenue.

MONDAY, April 10.
PRINCESS (S. P. Gerson, mgr.)—"The Western," second week.

COOP (O. J. Hermann, mgr.)—"Everybody's Castle," third week.

POWERS (Harry Powers, mgr.)—Ethel Barrymore in "Our Mrs. McChesney," fourth week.

BLACKSTONE (Edwin Wagner, mgr.)—Xvette Gullbert, first week.

GRACE (John J. Garrity, mgr.)—"Experience," sixteenth week.

BARON (A. Pilon Jr., mgr.)—Montgomery and Stone, in "Chia Chia," eleventh week.

OLYMPIA (George C. Warren, mgr.)—"So Long, Letty," ninth week.

CHICAGO (John J. Garrity, mgr.)—"Her Soldier Boy," first week.

GRAND OPERA HOUSE (H. Ridings, mgr.)—Julia Arthur, in "The Eternal Magdalene," second week.

VICTORIA (H. C. Bolinski, mgr.)—"Week of 9, 'Merry Married'."

IMPERIAL (Will Spill, mgr.)—"Week of 9, 'The Parish Priest'."

NATIONAL (J. P. Barrett, mgr.)—"Week of 9, 'Seven Days'."

COLUMBIA (Wm. Roche, mgr.)—"Week of 9, Manchester's Own Show."

HAYMARKET (I. H. Hart, mgr.)—"Week of 9, stock burlesque."

GATWAY (K. B. Schoenecker, mgr.)—"Week of 9, the Americans."

INGERSWOOD (Edw. Beatty, mgr.)—"Week of 9, Hastings' Togo Queens."

PEW CHANGES.

Few loop changes of importance disturb the tranquility of the current week. "Her Soldier Boy," a musical comedy by the author of "Sally," will invade the Chicago Theatre tomorrow night, following upon the substantial run of "Toga Topics." The story relates to adventure in Burma. Time, the present.

Xvette Gullbert came to the Blackstone to-night, with "Eight Centuries of Songs."

ENGAGEMENT CLOSURE.

The French company, Central Music Hall, closed its engagement Saturday night, after being received with considerable favor by Chicago's short act.

CAPACITY AUDIENCES.

The capacity audiences which greeted "The Charity That Began at Home," at the Little Theatre, continue to look it, now that the program has reverted to the presentation of several sketches on one bill. It looks as if Maurice Browne's determination to give Chicagoans drastic dramatic offerings at a nominal price is being rewarded. Critics have commented favorably over the work of "Marjorie Davis," in "Extreme Unction."

SMASHING RECORDS.

"Chia Chia," with Montgomery and Stone, at the Illinois, is smashing attendance records.

SAVING GETS SHOWS.

James A. McElroy, representative of Walter Savage, has secured, through Bennett's Dramatic Agency, Chicago, the producing rights of "Gunsark," "That Printer of Udell's" and "The Call of the Cumberland."

These plays will be presented by the Savidge Dramatic Players on their coming tour throughout the Middle West.

HERRINGTON AFFIRMS.

Upon being told that some doubt existed as to the locality of the Sixth National M. P. Convention, National President Fred J. Herrington has whose honor the exposition will be staged, declared his only official cooperation will be at Chicago, Chicago.

HARRIS AND BAEKWEIT.

Will J. Harris and Al Baeke will have several acts going the rounds or under way, including "Goody Goody Girl," "Dollie's Dolls," "Maid of the Morier" and "The Tumbler." Their acts possess the "punch" that makes them called for.

SIGNED UP.

Ruby Wagon, with "Is He Charlie Chaplin?" fame, has signed with Will Kilroy for a musical act that will go out next season.

BURLESQUE

BY MILL.

TWENTIETH CENTURY
MAIDS.

Principal	Chorus	Book	Costumes
100	100	90	100
Scenery	Numbers	Comedy	
90	100	100	

The Theatrical Operating Company brought their attraction to the Columbia for this week, and gave a clever entertainment on Monday night, with good numbers and enjoyable comedy, although some of the latter could hardly be called new.

Jim Harton shared the comedy honors in close competition with Harry Cooper, both working along different lines. An opportunity was presented for comparison in their respective songs impersonations. As the hum, Mr. Barton evidently wanted to inject bits of other famous comedians' work in his impersonation, and he succeeded in reminding one of Billy Arlington, Will Kennedy and others, and when it came to Harton as himself, he was all there, his skating bit, the songs, the dancing, the fills and comedy scenes stamping him as a most versatile worker.

Harry Cooper preserves his belting speech, his tangential walk, and comic conversational style with the usual comedy result.

Arthur Young worked well opposite Barton, as his co-hum, and the exchange of repartee and team work was of the best.

Julia De Kestey, the prima donna, has a pleasing personality and a smile that captivated her audience from the start. She is well endowed physically and her roles gained as the evening progressed until, when the "Leave Me World Behind" number was reached, she scored with it for six scores, alone due to her slugs, although Mr. Barton gave valuable aid to the comedy. Miss De Kestey sported some showy gowns, notably one shimmery creation.

The Cheesley Girls, Irene and Mae, were well placed in the number section, also in their act.

Frank Leonard was a good straight, and sang well, as did Edward Billings, Edward Reader and Jack Leslie.

The chorus included sixteen pretty "pep" girls, who, starting with a catchy opening number, costume, looked well in all the subsequent dressings. Draft out to them for the various changes. Their names: Pearl Schilling, Mary Harvey, George Reynolds, Lily Barton, Nan Carlton, Lillian Lewis, Lucille Miller, Irene Leary, Alice McCann, Lillian Lee, Vera Cheesley, Helen Brown, Helen Brown, Mildred Harrington, Geneva Robinson, Mae Dillon, Fannie White, Lillian L. Quinn, K. Howard, Richie Covey.

The boys, Jack Leslie, Art Mayfield, Richard Swarrick, Chas. Jackson, Edward Chans, Joe Gallagher, best class to the ensemble.

The opening scene was a pretty cabaret setting as terrace. "I'd Rather Be Naughty" was Irene Cheesley's song offering; Ed. Billings sang "Paris, France," and Young sang "Beverly Hills." "My Little Dream Girl" was worked prettily by Frank Leonard, with vari-colored lights from table lamps on the stage. "Beverly Hills" was sung by "The Old Fashioned Woman" in clever style, with pretty movements by the chorus. "I Looked Just Once" was Harry Cooper's introductory song. "Good Old Days Back Home" was well done by Irene Cheesley, and Mae followed it up with "Hello, Hawaii." A delightful song by the quartette and the other boys, "Beverly Hills," by the entire company, and "Beverly Hills" were all well liked.

A pantomime, "The Apache," showed the conventional outfit and the jealous rival, the police, arrest, attempt to escape and death. During the saloon scene Jim Barton showed his some comedy for a bit.

Barton's dancing to the harmonica playing of Cooper was the first applause getter of the show, and after that everything was pretty good. The fighting scenes, and table episodes, even the scene with the imaginary blackmailer, which was saved by the way in which it was handled.

The second part opened with selections by the quartette (Leonard, Reader, Billings and Drew),

who sang "Beautiful Band," "Mother's Rosary," "The Old Bag Vine" and "Are You From Dixie."

The Cheesley Sisters offered "It's a Little Wonder," "A Ford Complaint," "Hiss" and "Alabama Jubilee," Irene being particularly good. The burlesque showed the artists' studio, with the girls in union suits covered by cloaks, which opened up specifically for a glimpse for the boys.

"When I Leave the World Behind" was a good double bit for Mae De Kestey. "I Never Get Enough of You" was rendered in double sextette style by six of the prettiest girls. "All About for Chintawoo" gave Irene Cheesley another chance. Jim Barton's big number was "Hiko Moko Ichi," and he could not give enough encores to satisfy. The girls in pretty corsets Oriental suits, all worked it up in great style.

Harry Cooper came on for his drunk scene with the model, and followed it up with "Follow Me, Girls," having eight of the girls in bloomers suits doing all sorts of stunts. But it was getting late, and the "Follow Me" finale was not welcome.

The staff: R. P. Patton, manager; Harry Abbott, business manager; Harry Cooper, stage manager; Archie McCann, musical director; Artie Young, carpenter; Curley McGowan, properties; Richard Wolf, electrician.

HAYES WITH GERARD.

Barney Hayes has signed Edward Hayes in "The Palace Music" and the new show will be called "The Big Guy," which Mr. Gerard will write especially for him. It will appear with "Talk of the Town," the new show Barney Gerard will operate on I. H. Berk's franchise.

Art, Gerard and Mr. Hayes both feel confident the new show will be among the best, and Barney will be the boy to put it there.

GERMAN VAUDEVILLE AT
YORKVILLE.

Arrangements have been made by Marcus Louie, N. K. Hermann to install German vaudeville at the Yorkville, when the burlesque season has ended. This will probably be the last week for burlesque in that house, and after a thorough renovation of the theatre the new policy will be inaugurated.

TWENTIETH CENTURY WIDOWS.

This company at Daly's, New York, this week presenting "My Mexico," with Joe Burton, Harry Hartigan, Harry Ellis, Billy Barnes, George Reynolds, Marie Leslie, Louise La Booth, Mae Earle, and Mabel Leslie in the cast.

The chorus included Goldie Braham, Peggy Harris, Virginia Rock, Hattie Anderson, Freda Thorn, Mae Myers, Rose Moore, Hazel Leslie, Peggie Bowman, Madeline Clair, Matilda Anderson, Sally Taylor, Selma Ford, and Babe Marton.

RED HEADS IN BURLESQUE.

Harry Benson, who made a hit in the French character with the "Daisies of Paris" Co. this season, has resigned with Chas. K. Taylor to play a French part in his new outfit, called Red Head Burlesques, "Paris's" Tiltan Trippers. All the girls and principal women must have red hair or wear red wig.

PAT WHITE'S BURLESQUES.

"Your old friend" Pat White has reached New York at the head of his burlesques, at the Olympia, this week, along with Margaret Flynn, Ann Grant, Beattie Ross, Winnie Crawford, Vincent Mack, Pudg and Wilder, Bert Jones and Albert Marks.

COLUMBIA AMUSEMENT CO. FILES
ANSWER.

The answer to the order for an injunction against the Columbia Amusement Co. against the sale of their stock in the American Burlesque Association, was filed at Baltimore, Md., April 10.

THE MILLION DOLLAR DOLLS will finally reach New York next week, at the Columbia, with Lou Hilton, Lester Allen, Bob Porter, Gibson and Reary, Elsie Meadows and Frances St. Clair.

GARRICK TO REOPEN
WITH BURLESQUE.

HOLY WEEK CHOSEN FOR EXPERIMENTAL PURPOSES.

The Garrick, on Thirty-fifth Street, New York, which went dark recently after struggling along with a burlesque policy, will reopen Monday, 17, with the Military Maids.

Despite the fact that the 17th is Holy Week, as the company will receive only half salary, it is said that those behind the venture figure on securing a profit at the end of the engagement.

Should this profit be forthcoming, and indications lead to the belief that burlesque might pay for the Summer, a stock company will be installed the week following the Military Maids, and will run until the present lease expires.

Walter Rosenberg, who formerly held the theatre lease, has turned it over for a slight consideration to Messrs. Jase Lieberman, Charles Bragg and Al. Wachsmann, who will direct the destinies of the house.

The new leases immediately sought to book the Willard-Moore play, "The T. M. C.," the current week, but owing to the pictures having been contracted for by the Lowry Circuit for the Greedy Square and other Lowry houses for a period of thirty-five days, beginning April 11, it was impossible to secure them for the Garrick.

THE MERRY BURLESQUERS enjoyed a banquet at guests of the T. M. C. at McDougall, N. Y., after playing to two full houses April 6. A very enjoyable time was had. Andrew Cuno was made a T. M. C. member, and the members of the company contributed to the Orpheum were enjoyed by the audience, and they may play a return engagement in the near future.

NETTIE NELSON will be with the Behman Summer show at the Columbia, New York, opening in May, also Ernie Otto. The new show will be put on this week at Baltimore. The old favorites, Lew Kelly, Jim Tenbrooks, Lon Haskell, Martelle, Ellen Sheridan, Anna Fynes and Corinne Ford, will remain.

BERNARD'S COMEDY CIRCUS is an extra feature with the High Life Girls at the Star, Brooklyn, this week.

DAINTY MARIE is featured with the Lady Baccaraes at the Gaiety, Brooklyn, this week.

AT THE YORKVILLE, New York, Dixon's Folio of 1916 is this week's offering.

BILLY WATSON is celebrating Bono Week at Paterson, after putting in a great week at Hattie & Season's, New York, during the Harlem Carnival. After closing the regular season at the Empire, Hoboken, N. J., he will play two extra weeks at the Casino, Philadelphia; Palace, Baltimore; Gaiety, Washington; Casino, Brooklyn, and the Empire Brooklyn.

DOLLY SWEET and R. K. HILL have signed for stock at the Trocadero, Philadelphia.

WALTER GRAVES has succeeded Geo. Kahn as manager of the Girls from the Folies for the rest of the season.

TEDDY SYMONDS has recovered from a severe attack of gastritis.

A SPAGHETTI SUPPER was given to several members of the High Life Girls and Al. Beers' Co. by Mrs. Ted Lyons, 494 State Street, Brooklyn, on Sunday evening, April 9, 1916. A very enjoyable evening was spent, with songs and prize entertainment. Among those present: Belle Thompson, Vivian Hart, Mr. and Mrs. Ted Lyons, Renee Choquet, Margie Brown, Belle Pace, Walter Carson, Jack Middleton, Bessie Wilson, Flo Brown, Elsie Thompson, Mr. and Mrs. Fitzgerald, and Jim Pace, of the New York Comedy Force, who is giving up vaudeville to enter burlesque next season.

(Continued on page 27.)

SHAPIRO, BERNSTEIN & CO. MUSIC PUBLISHERS

LOUIS BERNSTEIN Pres.

We have just landed the ballad that is going to make the greatest impression upon the public that any song has done in generations. The most impressive and beautiful song ever written by these great writers

"BABY SHOES"

By JOE GOODWIN, ED. ROSE and AL. PIANTADOSI

FIRST VERSE.

Imagine the love of a child for its toys,
The love of a bird for its mate,
Imagine the love of a miser for gold,
Then imagine a love twice as great,
If you multiply each love a million times
over
"It won't be half the love that a Mother
has for—"

CHORUS.

Baby shoes, baby shoes,
Mother will never forget them:
You have forgotten when your feet were bare,
Mother remembers, she still has a pair.
Of baby shoes, baby shoes,
To keep them, the world she'd refuse,
If she had to choose, her life she would lose
Before she'd part with her baby shoes.

SECOND VERSE.

Alone in the attic she fondles those shoes,
And wonders where her boy has gone;
And over those shoes she is saying a prayer,
Now in praying to keep him from harm,
In her heart there is gladness, tho' her eyes
are wet.
Every mother remembers while you may
forget.

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A marvelous rag that is full of laughs and business

"WAY DOWN IN BORNEO-O-O-O-"

By JOHN H. FLYNN and AL. PIANTADOSI

The sensational march ballad of the year. The song that is sweeping the country from coast to coast. A serious ballad.

"YOUR WIFE"

By DONNELLY, BURKHART and AL. PIANTADOSI

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NEW YORK CITY

CHICAGO
Grand Opera House Bldg.

FRISCO
Pantages Theatre Bldg.

CON T. KENNEDY'S SHOWS 10-15.
HOWE'S LONDON CIRCUS 14.

WASHINGTON.

BALTIMORE (L. Stoddard Taylor, mgr.)—"Nobody knows" week of April 10. "The Lucky Fellow," a new comedy in three acts by Hal Cooper, Marjorie, produced by Dr. J. H. Hapley, mgr.)—"Daddy Long Legs," with Harry Miller and Ruth Carterton, week of 10. "The Birth of a Nation" next. **GAFFNEY** (Fred C. Shanberger, mgr.)—"A Full House" week of 10. "The Yellow Ticket" next. **CONYERS** (A. J. J. Stoddard Taylor, mgr.)—"A Garden of Hawaii," with Mills Veronika and company. **THE COMIC** (Harry Hendrix, mgr.)—"The Yellow Ticket," with Emile Mendelsohn, the Orville Singers, photography, Frank Daniels, in "The Yellow Ticket," and new pictures 10-12. Special photograph, "The Yellow Ticket," featuring William Drew. **A Garden of Hawaii**, week of 10. **GATTEY** (Harry O. Jarboe, mgr.)—"Waldron's

ANY OLD SONG

We know that is so. That's why we know it's time. That's why we manage to hand it over about making the change. Here they are

HERE'S WHERE THE TITLE ITSELF TELLS A WHOLE MORE

"THERE'S A BROKE LIGHT ON"

YOU CAN'T GO WRONG
WITH A FEIST SONG.

HOWARD JOHNSON AND FRED FISCHER'S BRAND NEW DESCRIPTION

YES, BOYS, WE'VE

"YOU CAN'T GET
YOU'RE WITH 'EM"

(YOU'VE SIMPLY GOT A
A WONDERFUL NOVELTY SONG ON THE TYPE OF "ANY LITTLE
WORDS BY GRANT CLARKE. GREAT POSSIBILITIES

HONEST, PAIS, YOU'VE GOT TO HAND IT TO US.
EITHER WAY

SOME

HOWARD JOHNSON & FRED FISCHER ARE RESPONSIBLE
IT IS BETTER THAN "TOKIO."

SUGGESTIVE? NOT

"SOME GIRLS DO AND"

NEW NOVELTY SONG OF ODD AND PECULIAR RHYTHM AND DE

"THOSE GOOD OLD"

BY JOE MCCARTHY

SOME "RAG." FATTER APLENTY. STRONG SINGLE AND DAN

NOTE—All the numbers issued by us are published for band and orchestra

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PHILA. Parkway Blvd

Chronicle Tidbits Players 20-22

SHAW'S (M. Shaw, mgr.)—Bill week of 10: Sam Chap and Harry Marie, Geo. Rolland and company. **Lady Sen Mol**, Faye, Mack and Mack, Al Hershman, Bismillah, Milton and De Long Sisters, Parloles and Myers.

LITTLE (H. B. Franklin, mgr.)—For 10-15:

Bottomland, featuring Frank Finney and Florence Mills, week of 10. **Low Kelly** and all star cast, in **Bottomland**, week of 10.

Kenny's (Roland S. Robbins, mgr.)—"Attractions" week of 10: Eva Tanguay, Valerie Rogers and company, Hinesy and Hopie, Dooly and Hugel, Moon and Morris, Chang Lin, Four Key Hatters and company, Musical Johnsons, and Fable News.

Low's COLUMBIA—Mary Pickford, in "The External Grind," first half; Cleo Ridgely and Wallace Reid, in "The Love Mask," last half week of 10.

LUCY opens with burlesque stock in "The Gullies of Youth," featuring Nat. H. Kohl, Hazel Grant and others. Company of thirty. Extra attraction Monday, Joe Turner vs. Maranda, the Jap. **CAIRO** opens 15, with Charles Chaplin, in "Car-

Baltimore, Md.—Ford's (Chas. B. Ford, mgr.)

—"A Birth of a Nation," indefinitely. **ACADEMY** (Harry Hendrix, mgr.)—"The Yellow Ticket," April 10-15: "The Yellow Ticket," 3-22.

ANDERSON (R. C. Benton, mgr.)—"Quinn's,"

10-15. **PALACE** (Wm. Ballouf, mgr.)—"Low Kelly and

GATTEY (J. C. Southerland, mgr.)—"The Blue

SHIBBY (Fred C. Shanberger, mgr.)—"Bill 10-15: Liddle Cile, Doris King, Mabel Window, Dale

EVANS and company, Rainman Bros, Cole and

DENBY and Mario and Duffy.

GATTEY (Geo. Schneider, mgr.)—"Bill 10-15:

Five Violet Beauties, Gilbert and Lawson, Ford

AND Truby, Mason, Wilbur, and company. **SHIBBY**

AND company, Harry Western, Ryan and

SHIBBY and Chas. McDowell.

HIPPOCRAS (Harry Woods, mgr.)—"Bill 10-15:

Billy Swede Hall and company. **Low Kelly**, Faye,

GREY and Peters, Sophie and Harvey, Drent,

WOOD, Laiman, Udonie and De Osta, and Putman

AND Lewis.

BUFFALO, N. Y.—Star (P. C. Cornell, mgr.)—"The

season's concluding attraction will be Ann Mac-

KEVIN for week of April 17. **Leslie Bonstelle** and

CORIN Gilles leading, begins its regular summer

DATE, 24.

THE (Memor. Shubert, mgr.)—"The Princess

PAUL, with Eleanor Fairley, 10-15. "Experience

WEEK of 24.

ELIZABETH MUSIC HALL—John McCormack 11.

MARZETTA (J. Laughlin, mgr.)—"Any Man's

SISTER 10-15. "The Girl He Couldn't Buy" 17-19.

G WON'T DO

harping on new and novel material all the
you just about the time you are thinking
Are you there?

IT STARTS ON HIGH GEAR AND NEVER STOPS GOING

HEART FOR EVERY BROADWAY

SING A HIT. BE A HIT.

LAD. THE SONG THAT IMMEDIATELY SET THEM ALL A-SINGING

GOT TO HAVE 'EM

ALONG WHEN OR WITHOUT 'EM'

AVE 'EM—THAT'S ALL

GRL." WHICH WAS WRITTEN BY FRED FISCHER—SO'S THIS—
COMEDY, TALK, GAB OR MONOLOGUE, IT'S A PIP.

EITHER LUCKY OR KNOW HOW TO "PICK 'EM."

I WIN WITH

AME

BLE FOR THIS WONDERFUL ORIENTAL BALLAD
ID THAT WAS SOME SONG

LL SIMPLY GREAT!

OME GIRLS DON'T

THE SONG YOU HAVE BEEN YELLING FOR AND COULDN'T GET

DAYS BACK HOME

ID JIMMY MONACO

DOUBLE FIRST COMERS ARE GRABBING IT RIGHT AND LEFT

If interested, kindly communicate with our B. & O. Department.

ST. INC.
New York
Broad and Cherry

ST. LOUIS
St. Louis
San Francisco

Eddie Clark and company, Bernie Grossman, Port
and Delacy, Symphony Comedy Four, Laxpo and
Benjamin, and Turley.

Quartz, George Fowler, mgr.—Bill 10-15: Old
Soldier Fiddlers, the Waddells, Dealy and Kramer,
Six Cornettes, Brando and Sally.

Gaxers (C. T. Taylor, mgr.)—Roseland Girls
10-15: Strolling Players, best.
Gaxers (W. W. Graham, mgr.)—Moonlight
Maids 10-15, Madras Girls 10-15.

Rochester, N. Y.—Lyceum (M. E. Wolf, mgr.)
Zigfield "Follies" April 10-15.
Newark (J. H. Plunk, mgr.)—Bill 10-15: Vera
Stichelen, Wilfred Clarke, the Reggers, McKay
and Ardine, Jack Altman and Sam Doby, Ner-
nan's canines the Miniature Review and Elvera
Slaters.

CORINTHIAN (J. L. Glenon, mgr.)—The Queens
at the Jardin De Paris week of 10.

Grand Rapids, Mich.—Powers (Harry G.
Summers & Co., mgr.) "Naked Heart" April 8-
11. "It Pays to Advertise" 12, Boston Grand Opera
Co. and Boston May 2.

Empress (Harry A. Moler, mgr.)—Bill week of
10: "The Ride Home," Walter Brower, Lila De
Valerio, Earl Pearl and Earl, Chas. Mack and
company, Payne and Nemerger, and Society and
Antoinette.

Orpheum (Fred Thompson, mgr.)—Bill week of
10: Douglas Family, Gordon and Revlin, Lesak
and Anita, Lewis and Chaplin, Gro, Martin, Chas.
Nason and company, Astor Sisters, Fred Reed,
Olivo Roberts and company, and Vincenzo Venturi.

East (Harvey Arlington, mgr.)—Bill week of
10: Dora Beckman, Bogart and Paul, and
Kew, Richard Hays, Lester and Dolly, J. Aldrich
Libby, Montgomery, McCall and Austin, Pat and
Sam Doby, and the Great Hapoli.

Columbia (Otto Kille, mgr.)—Week 9, the Big
Crane Co.

Youngstown, O.—Hippodrome (John E. Bill-
ett, mgr.) Bill April 10-15: "The Forest Fire,"
Ralph Dunbar's Duetters, Hal and Francis Vaseo,
Betty Melrose and the Alvin Brothers.

Park (L. R. Cook, mgr.)—The Tempters 10-12,
"It Pays to Advertise" 13, 15.

Grand (C. E. Albano, mgr.)—The Elks Min-
strels 10-12, Richie Craig's Burlesque Company
10-10.

Denver, Colo.—Empress (Daniel McCoy, mgr.)
Bill April 10-15: Headlines, Belle Isle and company,
Moore and St. Clair, four other acts and moving
pictures.

DENHAM (O. D. Woodward, mgr.)—"The Gay
Lord Quest" 9 and week of 10.

ORPHEUM—Bill 10 and week: George Damerel,
J. K. Emmet, Monette, Fitter and Cornelia, Fawcett
(H. Cullen, Venita Gould, Herbert Germaine Trio,
Shari and Turek, and Orpheum, Week 9).

Peoria, Ill.—Majestic (Orpheum Co., mgr.)
Dave Warfield April 10, "The Bird of Paradise"
14, 15.

ORPHEUM (Nathan & Greenberg, mgr.)—Bill for
9-12: Ward, Bell and Elliot, and the Millers,
Cal Dean's Sorority Girls, O'Neill and Walmsley,
Meyer's Fives, and 13-15, "Across the Town."

WALLACE (Morgan Wallace, mgr.)—Stock com-
pany, in "Blunder of Fives," 9-15.

Springfield, Mass.—Court Square (D. O. Gil-
more, mgr.) "The New Heartbeat" April 10, 11,
"Watch Your Step" 12, "The Million" 13-15, Madras
Adams 22.

Palace (Gordon Wright, mgr.)—Bill
10-12: Kym Linton's Jungle Girls, George Arm-

strong, McConnell and Simpson, Southern Trio,
Kolb and Harland, Aerial Shaw, Triangle Film
For 13-15: Martin Van Bergen, Williams and Wil-
kins, Nine White Russians, O'Neill and Gallagher,
the Kramas, Matinee, and Aerial, Triangle Film
Company (Bob T. McDonald, mgr.)—The Mil-
itary Made Week of 10.

THE LATEST DANCE CRAZE

USYFOOT

FOX-TROT By "SLAP" WHITE

The Lonesome Melody--GREATEST "SINGLE" EVER WRITTEN!--Just Released

I AIN'T GOT NOBODY

Sung by DAVID YOUNG AND NOBODY CARES FOR ME! Music by CHAS. WARFIELD
As sung by SOPHIE TUCKER, Palace Theatre, Chicago, week April 10;
the Brown Brothers' Saxophone Sextette, in "Chin Chin," and
the Bismark Girls, at Bismark Garden, Chicago.

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MCKINLEY MUSIC CO.

CHICAGO OFFICE, Grand Opera House Bldg.
E. CLINTON KEITHLEY, Mgr. Professional Dept.

NEW YORK OFFICE
80 FIFTH AVE.

(Continued from page 25.)

Allie White
"Case for Sherlock"
Moss & Fry
Courtney's Living Models

National.
First Half
Hartigan Trio
Crawford & Broderick
Ford & Howell
Milton Follick & Co.
Lew Cooney
Giffey & Hatter

Second Half
Johnson & Deane
Fugiter & Boer
Denny & Boyle

Orpheum.
First Half
Freese & De Costa
Denny & Boyle
Bertha Crichfield & Co.
Dorothy Herman
Capt. Sordano
Moss & Fry

Second Half
Dancing De Fays
Lewist & Ward
Walt & Brady
Al. White & Co.
Claude & Morton

Capt. Sordano
Sandy Shaw
Bruno-Kramer Trio

Seventh Avenue.
First Half
Franklin Duo
Robinson & McHays
Chestnut & Hall
Norwood & McLean
C. H. O'Donnell & Co.

Second Half
Hartigan Trio
Carson & Willard
Crawford & Broderick
Milton Follick & Co.
Elate White

Bay Ridge (Bkln.).
First Half
Richardson Duo
Cooper & Richards
Marion Samuels & Co.

Second Half
Eckell Brothers
De Vay's Circus
Lester & Latta
McGee & Kalia
Dorothy & Cross
Marie & Travette
"Clinks & Sals"
Jack Marley
Marine Band

Bison (Bkln.).
First Half
Crumbly & Cross
Vogel & Dorothy
Alford Children
Dow & Dow
Burke-Todder & Co.
Sandy Shaw
Zeno, Jordan & Zeno

Second Half
Three O'Neill Sisters
Coe & Demery
Norwood & Hall
Rolls Hall & Co.
Harold & Frank

De Muth (Bkln.).
First Half
Dotson
Claude & Marion
Cleveland
James Gray & Co.
Web & Burns

Second Half
Last Half
Fenton & Ben
Fulton (Bkln.)
Gash Sisters
Vento Duo
Isabelle Miller & Co.
Vento Duo
Cousal & Betty
Ward & Howell
Harcus Ford
Holmes & Holliston
West & Burns

Palace (Bkln.).
First Half
Dancing De Fays
Gene & Arthur
"Finger & Song"
Polly Prim
Audrey & McGuire
Last Half
Mabel
Dow & Dow
Lew Cooney
Cousal & Betty
West & Burns

First Half
Stanley & Burns
Marine Band
Last Half
Dorothy Horton & Co.

BALTIMORE.
Hippodrome.
Dave Wellington
Murphy & Foley
"Finger & Song"
Honey & Weston
Black & White House
Bob Hall
Three Hearts

BOSTON.
Globe.
First Half
"Mayor's Menagerie"
Marine Band & Bobby
Albert & Irving
Milton Grey
Lucas Gray

Orpheum.
First Half
Laurie & Redder
Jackson & Wahl
Lew Cooney
Primmer, Minstrel
Daisy Harcourt
Stokes & Marion
Belle Oliver
Primmer Minstrel
Wartburg Bros.

St. James.
First Half
Albert & Irving
Stokes & Marion
Lew Cooney
Fenton & Ben
Six Water Lilies

CHICAGO.
First Half
Norton & Allen
Laurie & Redder
Haley & Noble
Six Water Lilies

Chicago.
First Half
Bert & Hazel Shattell
Bert & Hazel
Hollen & Horton
Crawford & Co.
Potts Bros.

CLEVELAND.
Miles.
Morat Opera Co.
David O. Hall & Co.
Monford & Thompson
Harris Cutler
Barlow's Menagerie
DETROIT.
Orpheum.
Boss's Dogs
Ben & Susan Mann
Will H. Fox
Dyckian & Scaria
"Fashion Show"
(To fill)
Yellow & Howell
PAUL RIVER.
Bison.
First Half
Audrey & McGuire
Belle Oliver
Wartburg Bros.
Last Half
Fenton & Ben
Marine Band & Bobby
HOLKMEYER.
Lyrie.
First Half
Marine Band
Mabel
Gertie
Last Half
Rebel Roberts

NEWARK, N. J.
Majestic.
First Half
Hendrix & Padula
Johnson & Deane
Nine Crazy Kids
Dave Lewis
Last Half
Franklin Duo
Putnam & Lewis
Stokes & Marion
Veto de Swamin
McDonald & Rowland

PROVIDENCE.
Emery.
First Half
Norton & Allen
Miles & Five
Norman Gray
Meyer & Grier
Last Half
Laurie & Redder
Jackson & Wahl
Lew Cooney
Primmer, Minstrel
Daisy Harcourt
Stokes & Marion
Belle Oliver
Primmer Minstrel
Wartburg Bros.

ROCHESTER, N. Y.
Avon.
Kennedy & Nelson
Newberry Sextette
Frank Jerry
First Half
Fenton & Ben
Stamford, CONN.
First Half
Three O'Neill Sisters
McDonald & Rowland
Cooper & Hatter
Giffey & Hatter
Made Fenton

TORONTO.
Yonge Street.
Wood & Manderville
McIntosh & Maida
Bert & Hazel
"Sword of Trust"
Crawford & Co.
Frost & Brown

WATERBURY, CONN.
First Half
Nathano Bros.
Wilson, Franklin Co.
Wing & Ah Oy
Summer & Moore
"Girl in the Gown Show"
(To fill)
WATERBURY, CONN.
First Half
Nathano Bros.
Wilson, Franklin Co.
Wing & Ah Oy
Summer & Moore
"Girl in the Gown Show"
(To fill)

WILKES-BARRE.
First Half
Fred & Albert
Clifford Mack
Harry & Eva Puck
Kee & Scoble
(Two to fill)
Second Half
Oulton & Lafayette
"Doctor's Orders"
Hoer & Lee
First Half
Nathano Bros.
(Two to fill)

CONY ISLAND CIRCUS SHOW Incorporated at Albany April 9, for \$200; Henry M. Brill, Ella H. Brill and Nathan Blank.

THE NEW YORK HIPPODROME COMPANY will give a parade, led by Rose's Band, morning of April 12.

Wire, Write, Call
EDWARD J. ADER,
10 South LaSalle St., Chicago
BAL'S DREADNAUGHT

AT SUBMARINE PRICES

30 inch.....\$17.00 36 inch.....\$20.00
32 inch.....18.00 38 inch.....20.50
34 inch.....19.00 40 inch.....21.00

42 inch.....22.00 44 inch.....23.00
46 inch.....24.00 48 inch.....25.00

WILLIAM BAL COMPANY
145 W. 45th St. N. Y. & W. 252 St. N. Y.
NEW CIRCULARS NOW READY
Mail orders Filled Same Day Received
25 Deposit Required

SPRINGFIELD.
First Half
Harry & Eva Puck
Kee & Scoble
(Three to fill)
Second Half
Oulton & Lafayette
"Doctor's Orders"
Hoer & Lee
First Half
Nathano Bros.
(Two to fill)

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Summer & Moore
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(To fill)

"SONGS OF YESTERDAY"

By CHAS. K. HARRIS

Owing to the universal demand for the songs of yesterday, MR. HARRIS has compiled a number of his old-time melodies into a singable song, suitable for Concert, Vaudeville or Cabaret. The song contains extracts from "World War Chorus," "It's Wonderful My Heart's Away For You," "I Love My Heart Just the Same," "Always in the Way," "One Night in June," "There'll Come a Time," "Somewhere," "Mid the Green Fields of Virginia," "While the Dance Goes On," "Fallen by the Wayside," "Break the News to Mother," "After the Ball." Owing to the high cost of producing this wonderful collection of songs, a nominal charge of 10 cents will be made for a regular 25¢ complete copy, or can be had of any Music Shop in America. Orchestration 15c.

POSITIVELY NO PROFESSIONAL COPIES.

ORCHESTRATIONS IN ANY KEY NOW READY

CHAS. K. HARRIS, Columbia Theatre Bldg. 47th St., & Broadway, N. Y. City

NEVER CORNER, GIVE ME.

BURLESQUE

(Continued from page 11)

ROUTES.

COLUMBIA CIRCUIT.

AL. REEVES—Empire, Newark, N. J., 10-15; Park, Hightstown, 20-22.
 BEHMAN SHOW (H. J. Harris, mgr.)—Palace, Baltimore, 10-15; Gaiety, Washington, 17-22.
 BEN TONS (Iris Miller, mgr.)—Gaiety, Boston, 10-15; Grand, Portland, 17-22.
 BEN WELSH (Henry Shapiro, mgr.)—Empire, Brooklyn, 10-15; Columbia, Providence, 17-22.
 BOSTONIAN (J. J. Flinn, mgr.)—Gaiety, Washington, D. C., 10-15; Gaiety, Fitts, 17-22.
 BILLY WATSON'S BIG SHOW (Wm. F. Rife, mgr.)—Empire, Paterson, 10-15; Empire, Hoboken, 17-22.
 DAVE MARION'S (Bob Tatters, mgr.)—Gaiety, Montreal, Can., 10-15; Empire, Albany, 17-22.
 FOLLIES OF THE DAY (Barney Gerard, mgr.)—Star, Cleveland, 10-15; Columbia, Dayton, O., 17-22.
 GLOBE TROTTERS (M. Sanders, mgr.)—Cape, Brockton, 10-15; Empire, Newark, N. J., 17-22.
 GAY—FIVE YORKERS (Henry Leoni, mgr.)—Grand, Hartford, Conn., 10-15; Jacques, Waterbury, Conn., 17-22.
 GYPSY MAJORS (W. V. Jennings, mgr.)—Columbia, Providence 10-15; Gaiety, Boston, Mass., 17-22.
 GOLDEN CROOKS (Jas. C. Fulton, mgr.)—Jacques, Waterbury, Conn., 10-15; Miner's Bronx 17-22.
 HARRY TRUST (Louis Epstein, mgr.)—Lay off 10-15; Francis, New York, 17-22.
 HARRY HASTINGS (Martin J. Wierst, mgr.)—Empire, Boston, 10-15; Columbia, New York, 17-22.
 LIBERTY GIRLS (Alex. D. Gorman, mgr.)—Miner's Bronx, New York, 10-15; Orpheum, Paterson, 17-22.
 MAJESTICS (Fred Irwin, mgr.)—Berch, Des Moines, 10-15; Gaiety, Omaha, Neb., 17-22.
 MANCHESTERS (Bob Manchester, mgr.)—Columbia, Chicago, 10-15; Berch, Des Moines, 17-22.
 MAIDS OF AMERICA (Frank McAker, mgr.)—Empire, Albany, N. Y., 10-15; Casino, Boston, 17-22.
 MILLION DOLLAR DOLLS (Chas. Falk, mgr.)—Casino, Boston, 10-15; Columbia, New York, 17-22.
 MIDNIGHT MAIDS (E. W. Chipman, mgr.)—Park, Hightstown, Conn., 10-15; Hurlig & Seamon's New York, 17-22.
 MERRY ROUNDERS (Ed. Weedon, mgr.)—Syracuse and Utica 10-15; Gaiety, Montreal, Can., 17-22.
 PUSHS (Fuss at Lubin, mgr.)—Hurlig & Seamon's New York, 10-15; Empire, Brooklyn, 17-22.
 ROSELAND GIRLS (Bob Mills, mgr.)—Gaiety, Buffalo, 10-15; Lay off 17-22; Syracuse and Utica 17-22.
 ROSE SYDNEY (C. W. & Campbell, mgr.)—Gaiety, Omaha, 10-15; Gaiety, Kansas City, Mo., 17-22.
 ROSEY POSEY GIRLS (Peter S. Clark, mgr.)—Empire, Hoboken, N. J., 10-15; Casino, Phila., 17-22.
 STROLLING PLAYERS (Louis Gilbert, mgr.)—Gaiety, Toronto, Ont., 10-15; Gaiety, Buffalo, 17-22.
 SOCIAL MAIDS (Joe Hurlig, mgr.)—Gaiety, St. Louis, 10-15; Columbia, Chicago, 17-22.
 SPORTING WIDOWS (John Rogers, mgr.)—St. Louis, Mo., 10-15; Gaiety, Chicago, 17-22.
 STAR AND GARTER (Ama Cummer, mgr.)—Columbia, Dayton, Ohio, 10-15; Toledo, 17-22.
 SMILING BEAUTIES (Ben Harris, mgr.)—Star and Garter, Chicago, 10-15; Gaiety, Detroit, 17-22.
 SAM BOWEN'S (Geo. B. Batchelor Jr., mgr.)—

Gaiety, Pittsburgh, Pa., 10-15; Star, Cleveland, 17-22.
 TOURISTS—Philadelphia, 10-15; Palace, Baltimore 17-22.
 TWENTY-FIFTH CENTURY MAIDS (R. E. Patton, mgr.)—Columbia, New York, 10-15; Casino, Brooklyn, 17-22.
 WATSON WATSON SHOW (Manny Rosenthal, mgr.)—Gaiety, Detroit, Mich., 10-15; Gaiety, Toronto, Ont., 17-22.
 AMERICAN CIRCUIT.
 AMERICAN (Louis Gerard, mgr.)—Gaiety, Chicago, 10-15; Buckingham, London, 17-22.
 AUTO GIRLS (Ted Rylands, mgr.)—Gaiety, Philadelphia, 10-15; Wm. Rife, N. Y., 17-22.
 BEAUTY YOUTH AND POLLY (Lou Stark, mgr.)—Star, Toronto, 10-15; Savoy, Hamilton, Ont., 17-22.
 BROADWAY BELLES (Joe Oppenheimer, mgr.)—Chicago, 17-22.
 BLUE BIRD BELLES (Wm. S. Clark, mgr.)—Gaiety, Baltimore, 10-15; Trocadero, Philadelphia, 17-22.
 BIG CHICKS (Joe Levitt, mgr.)—Columbia, Grand Rapids, Mich., 10-15; Majestic, Indianapolis, 17-22.
 CABARET GIRLS (Lewis Livingston, mgr.)—Columbia, Detroit, 10-15; Columbia, Grand Rapids, Mich., 17-22.
 CHERRY BLOSSOMS (Maurice Jacobs, mgr.)—Lay off 10-15; Star, Brooklyn, 17-22.
 CHERRING WIDOWS (Joe Barker, mgr.)—Wilkes-Barre, Pa., 10-15; Birmingham, N. Y., 17-18; Amsterdam 10-15; Schenectady, N. Y., 20-22.
 CITY REPORTS (I. E. Sawyer, mgr.)—Procedure, Phila., 10-15; Olympic, New York, 17-22.
 DARLINGS OF PARIS (Chas. E. Taylor, mgr.)—Empire, Cleveland, 10-15; Penn. Circuit, 17-22.
 FROLICS OF 1915 (Frank Laker, mgr.)—Penn. Circuit, 17-22.
 FOLLIES OF PARIS (Chas. E. Taylor, mgr.)—Empire, Cleveland, 10-15; Penn. Circuit, 17-22.
 FOLLIES OF PLEASURE (Babe Bernstein, mgr.)—St. Louis, 10-15; Star and Garter, Detroit, 17-22.
 FRENCH DOLLS (Harry Ross, mgr.)—Birmingham, N. Y., 10-15; Amsterdam 12; Rochester, N. Y., 17-22.
 GIRLS FROM THE POLES (Eva Kahn, mgr.)—Olympic, Cincinnati, 10-15; Columbia, Columbus, 17-22.
 HELLS ANGELS (Wm. Sehn, mgr.)—Academy of Music, Jersey City, 10-15; Gaiety, Brooklyn, 17-22.
 HELL GIRLS (Louis Lasser, mgr.)—Northland, Rochester, N. Y., 10-15; Park River and Valley, 17-22.
 HIGH GIRLS (Frank Calder, mgr.)—Star, Brooklyn, N. Y., 10-15.
 JOYLAND GIRLS (Sam Williams, mgr.)—Standard, St. Louis, 10-15; Gaiety, Chicago, 17-22.
 LADY BUCANERS (Dick Zetser, mgr.)—Gaiety, New York, 10-15; Park River and Valley, 17-22; Waldo, N. Y., 17-22.
 MILITARY MAIDS (Wm. Sehn, mgr.)—Olympic, Springfield, Mass., 10-15; Garrick, New York, 17-22.
 MICHIEF MAJORS (P. W. Ghermy, mgr.)—Lafayette, New York, 10-15; Olympic, Cincinnati, 17-22.
 MONTAGNE GIRLS (Jack Butler, mgr.)—Century, Kansas City, Mo., 10-15; Standard, St. Louis, 17-22.
 PAT WHITE SHOW (Law Talbot, mgr.)—Olympic, New York, 10-15; Academy, Jersey City, 17-22.
 PARISIAN PLAYERS (Chas. Robinson, mgr.)—Hollywood, New York, 10-15; Gaiety, Phila., 17-22.
 RECORD BREAKERS (Jack Ral, mgr.)—St. Joseph, Mo., 10-15; Century, Kansas City, Mo., 17-22.
 REVIEW OF 1916 (Henry P. Dixon, mgr.)—Yorkville, New York, 10-15; Gaiety, Phila., 17-22.
 SEPTEMBER MORNING GLORIES (Joe Ceryle, mgr.)—Gaiety, Milwaukee, 10-15; Gaiety, Minneapolis, 17-22.
 TEMPTERS (Chas. Baker, mgr.)—Yongestown, O., 10-15; Alton 10-15; Empire, Cleveland, 17-22.

TIP TOPS (Joe Hurlig, mgr.)—Bell River, Mass., 10-15; Worcester, Mass., 13-15; Howard, 17-22.
 TANGO QUEENS (Ed. E. Daly, mgr.)—Englewood, Chicago, 10-15; Gaiety, Milwaukee, 17-22.
 U. S. BEAUTIES (Dan Guggenheim, mgr.)—Columbia, Columbus, 10-15; Youngtown & Alton, O., 17-22.
 WINNERS (Harry E. Gates, mgr.)—Star, St. Paul, Minn., 10-15; St. Joseph, Mo., 20-22.
 YANKEE POWDER (Henry P. Nelson, mgr.)—Gaiety, Minneapolis, 10-15; Star, St. Paul, 17-22.

PENN. CIRCUIT.

MONDAY—Canton, O.
 TUESDAY—Johns, Pa.
 WEDNESDAY—Allentown, Pa.
 THURSDAY—Gardner, Pa.
 FRIDAY—Orpheim, York, Pa.
 SATURDAY—Academy, Reading, Pa.

THE PLANT, so cleverly created by Manager Chipman's wife, the song, the opening act of the Midnight Melodians, went across in Newark last week.

DOC ADAMS announces that, notwithstanding twelve discharges, he is still with Al. Reeves' Beauty Show.

QUITE a few burlesque managers will have shows on the new International Circuit.

THE stock company at the Hippodrome, St. Louis, is doing well, under the management of Gene Lewis, who, with Olga Worth, is being featured in the leads, supported by Francis Sayles and a company of ten.

CLINTON RICHFIELD joined Sherman & Barker Co. for the road tour.

The date for the opening of the Bleecker Players, at Harmsen Bleecker Hall, has been set for May 1.

FISKE O'HARA's tour in "Kilkeny" will close April 18.

THE HATWAYERS, Frank and Lettie, are in their sixth week with the Gorman & Ford Stock Co. They report success in their roles and specialists. Company is playing through Kentucky, Tennessee, Indiana and Illinois to good business.

ED. C. NUTT will open his Northern Show early in May.

EUBA DE FARRAS wishes to deny that she is a member of the Chat Kasey Stock Co., playing at the Orpheum, Zanesville, O.

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BARNUM & BAILEY CIRCUS OPENING.

BIG SHOW WELCOMED BY GREAT CROWDS.

MANY FEATURE ACTS AND NOVEL CLOWN STUNTS.

Spring, gentle Spring, has arrived. Anyone who doubts this statement can have it verified by taking a little trip to the equine arena and see Barnum & Bailey's Greatest Show on Earth, which is showing there in all its glory, and the B. & B. Show only visits the Garden at the incoming of Spring.

Ned Brill's Concert Band, of which Thornton Lewis is assistant director, entertained the rapidly gathering multitude by playing some of the best in the harmony line, and the toodling of the clarinet was of equal importance to the master, all the way through the regular list of instruments down to the big muffled bassoon, that alone could fill the Garden with musical noise. The pneumatic callopie, recently overhauled in Bloomfield, N. J., suited its clarion notes to the fact barmony with the band, and at times proved its capability of going it alone.

The spectacle, which for a few seasons past has been a part of the program, has been dispensed with, and to take its place a greater number of acts are given.

The Persian pageant which opens the show is one of gorgeous colors, and requires the services of many hundred men, women and horses, as well as elephants and camels. The men and women all wear rich costumes while the animals are caparisoned with robes made dazzling to the eye by thousands of spangles.

Coming down to the circus performance proper, Display No. 6 brought forth three groups of elephants, one in each ring, and each group handled by a woman trainer. Bessie Malwood, Albina Kline and Sarah Hackett were the young women in question, and the way they led the pachyderms through their routine proved them to be trainers of no mean ability. The big feature of this elephant display was the playing on brass instruments by six of the animals, and playing in time and to the accompaniment of the circus band.

Display No. 4 was a performance of acrobatics in the air, on the stages and in the rings, the skill and daring by the performers holding attention with their butterfly effects and teeth work.

Display 5—The Mills Troupe occupied both stages, and on each were seen habited euse-cote performances. The horse in each was put through his paces by a man, while the dance steps and movements of the equine were given in duplicate by a comely girl. Miss Frank, in Ring 2, and Montie Hines, in Ring 3, also were seen in equine acts on graceful horses.

Display 6 saw Fred Derrick, Orrin Davengert and Charles Siegler, in Rings 1, 2 and 3, in principal baraback acts.

Display 7 was taken up with poisons by white horses and women in white robes on horseback, extending from one end of the arena to the other. It is programmed as "The Act Beautiful," and this aptly describes the same.

In Display 8 are seen a number of groups of performers, numbered among which are several troupes of Chinese, with their various acts of juggling and balancing. A number of their feature stunts consist of spinning, whirling and sliding from dizzy heights while hanging by their queues.

During this display Burton and Jones, boomerang throwers, did their stunts in Ring 2.

Miss Spanagier, a comely riding act by the dwarf rider, DeGhoni, was an uproarious series of events on horseback. In pink tights, disguised as a woman, the expert rode off some genuinely funny stunts.

A "winged horse" parade, with dogs working around the wheels of the chariot, caused the usual applause.

Display 10 showed a variety of acts, the exhibition of which demonstrated how clever trained animals can be.

Swain's trained rats and cats proved that even these natural enemies can be taught to fraternize, and the many stunts done by the felines and the denia were little short of marvelous. Marcelle's birds, introducing conversational and bicycle riding macaws, parrots, cockatoos and ravens, won full recognition for their training. The representative act of this was the flying through hoops of fire of a raven. Lady Alice presented her

trained rats and cats, and put them through a variety of paces. "Mazy" presented an act made up of a horse, a pony and several cats, and the clever animals did some remarkable stunts under the direction of the young lady.

Display 12 was given up to cowboy fun and Wild West drama in general, such as "baracho busting," lassoing, relay riding, etc., of the most approved pattern, by Cy Compton, Sam Rott, Tom Lander, Dot Vernon, Charles J. O'Connell, Arthur Malwood, Mabel Kline, John Puller and Luis Parr.

Display 13—Moran and Weller gave a remarkable exhibition of hat throwing. These performers threw hats in such a manner that they remained in the air booming. The Hackett-Lamont Troupe gave an exceptional exhibition, accomplishing some very difficult feats on the tight wire.

The Frazz Voytechs, contortionists and pyramidal builders, did some clever tricks on their pedestal, James Teddy, a wonderful jumper, performed difficult tricks in leaping over chairs, fences, a horse, and closed with a sensational leap from a high perch over a barrier to a pad on the stage.

Display 14 was made up of animal acts. M. Pendergast's bear did everything but talk. One of them did some roller skating that would put some humans to shame. Another walked a tight rope, and still another rode a bicycle. This is surely an act that has only been perfected by long training. Prof. Weller dogs and ponies were another group of animals who showed the results of clever training. Miss O'may's trained bears rode bicycles and walked a rope like humans. Incidentally, they did a few acrobatic stunts which were "heart" breaking.

Display No. 15—Mid-air balancing feats in five divisions included: The Rodriguez Brothers, in building on perch; the Millits, in spangled tights, doing head balances on globes resting on the trapeze bars; the Veltus Troupe of four, in the same act, with the divided perch; the lady also disfiguring herself by maintaining her heavy partner in a clever head stand balance; the Levers, their perch act; and H. Leong, an aringer on the trapeze while standing on his head.

Display No. 16 was the acme of perfection in the riding line. The introduction of a dance by the Hansford Family has caused activity in the same direction on the part of the other two riding acts, and in all three rings were shown novel and lively acts of horsemanship and fancy riding incidental to the riding. In Ring 1 the Davemonts put on their splendid show and exciting displays of horsemanship, and in Ring 2 the Hansfords, with the excellent clowning of one of the riders, who at one time did a basket horse and did not seem at all embarrassed by the unworldly conduct when making his leaps onto the horse's back and off. The same act was a hit.

Ella Bradna and Fred Derrick held the other ring, and delighted those at the upper end of the auditorium by their clever manipulations and meretricious judgment in timing their jumps.

Display 17 showed acrobatics of the highest order by four troupes of experts. The Joe De Koon Troupe need no further praise, and are better than ever. The Faldrens commanded attention. The Four Melillo Sisters assumed all sorts of shapes for their contortionist and acrobatic acts, and the Riford Troupe are also too well known to need further comment. The Arab Troupe was a wonderful crowd, although handicapped by the limit of the ring.

Display 18 was devoted to the big aerial acts, the Siegrist-Silbon Troupe and the Six Neopolitans. A novelty is provided by the S. S. Troupe, having trapezes rigged at right angles to the main apparatus, and four of the five perform their acts in that direction while the others wait with their twisters, doubles, catches, shooters and comebacks in the regulation way. The leaps to the lower trapeze was as expert as usual.

Then came the hippodrome races, including a jockey race by Elmer Brooks, P. Johnson, A. Mc-Sanara, H. Stumford and Reamer; a sled race by the "Beasty," the rideless racer; a contest between whipped dogs; two horse standing race between

THE NEW YORK CLIPPER
BARNUM & BAILEY CIRCUS OPENING.
BIG SHOW WELCOMED BY GREAT CROWDS.
MANY FEATURE ACTS AND NOVEL CLOWN STUNTS.

John Ward, Butch Siegrist and Frank Stunt, and the Roman chariot race between Bill Schoolcraft and Frank Stunt.

A review of the performance would be incomplete without mention of the equestrian director, Fred Bradna, and his assistant, Darius O'Sullivan, both of whom excelled themselves.

THE CUBO DEPARTMENT.

The cubo hall was crowded early in the evening, the following attractions eliciting the attention of Princess Wee Wee, midget; Grace Gilbert, bearded lady; Mack White, long bearded pony; Jim Tarran, giant cowboy; Ed. Mader, acrobat; William Wilson, cat boy; Hays, the giant; Alice Cherry, fat girl; Cleve Gih, giants; Andrew Sturds and Frank Ward, tattooed men; Frank Werten, sealed man; Tom and Hattie; Miss Orson, Cressian girl; Liberra, the double bodied man, and Millie Cliffo, sword swallower.

The giraffes, including the baby, the camoufages and monkeys in the cubo hall, and the animals in the menagerie also had a big play.

The usual crowd of sightseers were in evidence, and John Ringling was kept busy acknowledging bows. Among those present were: Lollie E. Cooke, J. Herbert Moore, Dr. Schman, Sam Gumperts, the Rose, Harry M. Strouse, John Rock, Lew Graham, Charles H. Waldron, M. Harvey, etc.

The clowns were kept busy all evening arranging and displaying their assortment of novel contrivances. Spader Johnson, with the big brass steamers and the steam roller; the bedstead and bathtub drawn by motorcycles, the navy stunt, the Willard-Gunn procession, the fire engine, the fire engine, the fire engine, the fire engine and police patrol, the arful dredge, the orange, the peace ship and many other laugh makers were well worked up. The clown band dished up ridiculous discourse.

While no "thriller" is employed in this year's B. & B. Show, the program is a combination of holding character.

RINGLING BROS.' SHOWS OPEN 15.

The special train carrying the menagerie and other paraphernalia of the Ringling Bros.' Show, left Baraboo, Wis., Saturday, April 8, and at each place were busy all day installing it in the Coliseum, Chicago. The menagerie left part in the Coliseum, Chicago, and the menagerie arrived, and rehearsals are now in order.

The first performance of the 1910 season will be given Saturday night, April 15. In addition to the new fairplay spectacle, "Circudroids," a real old fashioned thriller, called "Coda of the Red Globe," is to be given, and will be a real aerial sensation. The show remains at the Coliseum for two weeks.

The first under canvas will be May 8, at Terre Haute, Ind.

THE WHEELER BROTHERS' SHOW will have C. W. Holland in charge of the circus; D. Heery, in charge of trains; Harry L. Shafer, properties; Harry L. Kelly, commissary department; Marshall, light and sound; and the animals; George J. Brown, elephants, and Al. F. Wheeler, everything.

MAX KLASS has the side show with the Buffalo Show.

THE YANKEE ROBINSON SHOWS will start rehearsals April 18, at Fenora, Ill. The show will lead the band.

WHEELER BROS. SHOW will open its season April 22, at O'Fallon, Ill.

THE COUP & LEVE CIRCUS opens its season April 26, at Cedar Rapids, Ia., and will come directly East, W. W. Wingert will lead the show. W. H. Hanson, general manager.

MAIZE and GREGG, two elephants consigned to Cook's Circus, which is to exhibit at the Indian State Fair Grounds, Trenton, N. J., escaped from a car of the circus, and were taken to a barn and created great excitement among the residents of Hamilton Township, a suburb of Trenton. The animals were finally rounded up in a barnyard.

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NAN HALPERIN

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Direction M. S. BENTHAN

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MOTION PICTURES

HARRY HENIS, MOTION PICTURE EDITOR.

A. H. SPIEGEL DIES—WORLD-EQUITABLE HEAD SUCCUMBS TO PNEUMONIA AFTER FOUR DAYS' ILLNESS—BRADY ASSUMES CONTROL OF THE SPIEGEL FILM INTERESTS.

CRISTMAN CENSOR MEASURE PASSES SENATE IN N. Y. STATE—EDISON TO RESUME RELEASING THROUGH GENERAL FILM.

SPOOR SAYS CHAPLIN WON'T STOP "CARMEN" BURLESQUE AS A FOUR REELER—KIRALFY DISPUTES INCE'S RIGHT TO USE "CIVILIZATION" AS PICTURE PLAY TITLE.

Arthur H. Spiegel, president of World Film and general manager of Equitable, died Saturday, April 8, after a four day attack of pneumonia. At the time of his demise Mr. Spiegel was stopping at the Hotel Plaza. He had taken up a residence at the New York hotel, although his main business interests were centered in the Middle West, in order to be near the heart of the film industry for the time being.

Arthur H. Spiegel was only thirty-one years of age when death unfortunately ended his earthly activities. He was in every sense of the word a self-made man.

He leaves a wife and two children. An older brother, Sydney, also survives the film magnate.

Mr. Spiegel's death, it is understood, will not have any effect on the future policies of World and Equitable. Wm. A. Brady will assume control immediately of both companies, and will handle Mr. Spiegel's interests.

In reference to Brady's assuming the business directorship of World and Equitable, he issued the following statement:

"What I propose to do now is to make motion pictures of my New York production, with the original cast in each case, and then release these at the close of the Broadway run, when the play is being given on the stages of the large theatres. In this way I can give the one night stands and places other than first class cities the best version available of a New York hit; I can reach every hamlet and cross-road with the original production."

As for the kind of pictures that he would strive to produce for these corporations, Mr. Brady said: "I shall use the great facilities and the unlimited capital at my disposal to turn out what may truly be called great pictures. Some of these will be on an enormous scale, reaching to eight, ten and twelve reels. I shall put into pictures from the works of great dramatists, such as Shakespeare, as well as subjects of the hour, and more especially of America. In the immediate future I shall have screened 'Friday the Thirteenth,' by Thomas W. Lawson. I hope to do all of this work done intelligently and in good taste. The hour for bedroom dramas, for salaciousness in pictures has passed. Censorship is upon us, and I am in favor of censorship if it is necessary to keep pictures clean."

"Among the directors with whom I shall be associated is Maurice Tourneur, who produced 'Tithy' and other important feature pictures. I can say truly that I am proud to be associated with him and with other important directors, including Alfred Capalan, Emilio Chantard, Frank Thornby, Edwin Fenton, Nelson, Edna, Edgar Lederer, Frank Carson, John Lusk, Travels Eya, James Dinkin, S. E. V. Taylor, Harry Knies and Ray Phisick."

"These are some of the players permanently associated with the World, Equitable and Paragon companies: Clara Kimball Young, Robert Warwick, Alice Brady, Holbrook Blinn, Ethel Clayton, Clayton Blackwell, Hooper Peters, Doris Rowan, Kirby Gordon, Jane Grey, Clara Whipple, Arthur Ashley, Fanny Nelson, Mollie King, Marie Odette, Edna Wallace Hopper, Charles J. Ross, Edwin August, John Mason, Bruce McCall and others."

CRISTMAN CENSOR BILL PASSES N. Y. STATE SENATE.

The Cristman Censorship Measure, which calls for the appointment of a censor board consisting of members of the N. Y. State Bar, passed the Senate, at Albany, last week by a vote of thirty-four to five.

Sensors Joseph, Thompson, Heffernan and Mallon opposed the passage of the measure and so to avail. Now if the bill passes the Assembly, where it will come up for its third reading this week, it will be presented to the Governor for his signature, and securing this will become a law.

In other words, N. Y. State is more leniently to danger of official film censorship than at any time since the industry started. The Cristman measure, it is said, should it become operative, will cost the manufacturers some half million dollars a year in fees.

EDISON TO RENEW RELEASES ON GEN. FILM PROGRAM.

The Edison Co. will start releasing shortly again on the General Film program. The concern has issued the following statement:

"The elapsed time since we discontinued releasing through the General Film Company has given us a long hoped for opportunity to 'get our breath,' so to speak; to make certain necessary changes in our producing organization; to secure a new and better line of stories; to improve our mechanical facilities in short, 'clean house' and prepare for a fresh start. Of the results of our period of apparent idleness we are justifiably proud. Now what day's think of that?"

CHAPLIN WON'T INTERFERE WITH "CARMEN" TRAVESTY, SAYS GEO. K. SPOOR.

Contradicting a published story that Chaplin would seek an injunction against the "Carmen" travesty which was released by V. L. S. R. last week, Geo. K. Spoor, president of Essanay, gave voice to a few remarks.

"No matter what the rumors may be," Mr. Spoor opined, "Chaplin's contract has been in effect since the day he signed it, and on any picture he has made for us is unnecessary. We have paid him for the 16,000 feet of negative he made in making his business on 'Carmen' and our contract gives us the right to use all or any part of anything he made for us under the contract."

"Chaplin cut 'Carmen' to two reels, and the result was not satisfactory to us for the reason that he left the Chaplin and Edna Purviance in two reels of nothing at all. We restored that good material and made new scenes of the pirate and Turpin families for the reason that we made 'Carmen' under an understanding."

"As we issued it, the picture is a splendid four reel burlesque of 'Carmen.' Chaplin would have had it look like Chaplin and Edna Purviance in two reels of nothing at all."

All Essanay-Chaplin comedies previously were cut by Mr. Robbins, of the studio. Now it was Chaplin's first attempt at cutting, and was a bad job until we reconstructed it. In its present form, we are advised by critics, it is a fine picture. It

is plain, from the enormous bookings to date, that exhibitors realize that Chaplin's 'Carmen' is the greatest box office attraction on the market.

"If Chaplin sees it is necessary to realize as he is at liberty to do so. Exhibitors should remember that they take no chance in booking 'Carmen,' for if Chaplin does try to hold up the picture he will have to give bond of size ample to protect them."

KIRALFY CLAIMS PRIOR RIGHT TO INCE'S TITLE, "CIVILIZATION."

Kiralfy, the spectacular producer, is out with an announcement that "Civilization" is his title alone, as applied to a theatrical production or moving picture.

The reason for Mr. Kiralfy's perturbation is because of Tom Ince's proclamation, issued from the Coast headquarters of the Triple-Ex, that he intended to call his war picture "Civilization."

The fine picture, which is said to be a wonderful masterpiece of ten reels, was entitled at first "He Who Returned."

"There may be some litigation over the matter before many days have passed."

WHILE at Los Vegas, Producer J. P. McDougal worked an old prospector into one of his scenes of "The Girl and the Game," the Mutual Signal feature, and after that there was no holding him. He insisted that he was an actor, and worried every member of the company to get him into action again. Some of the people here are how good he really was. He even offered to cut his beard off, a wonderful sacrifice, but Leo Maloney told him that he might catch cold and advised him not to do it.

In coming to complete arrangements for a period of unusual producing activity at the studios of the Jones L. Lasky Feature Play Company at Hollywood, Samuel Goldfish, vice president, left for California last week. He was followed by Joseph L. Lasky, president, and Cecil B. De Mille, director general, on forthcoming productions. With the approaching close of the operating and theatrical season, it is announced that some eight or ten prominent stars will go to the Lasky studios this summer.

IT HAS BEEN Margaret Gibson's ambition, since she was a child to play "India Miller's" roles, and so, not only is she the "India Miller" of the motion picture world, but she has achieved a tremendous success for herself in her interpretation of Neddie, in the Mutual Masterpieces production, "The Leopard's Bride," but she is realizing a great ambition. Miss Gibson has been considered most charming in rag or sympathy roles. She has been seen most frequently these figures lead, and her many friends will be delighted to see her in her new type of characterization. "The Leopard's Bride" gives ample opportunity for the expression of the unusual talent of William J. Clifford and Nan Christy, who appear in Miss Gibson's support. It also features the Blackie ankles.

OSCAR CHARN, well known for almost a quarter of a century as a character of "heavy" roles, is now busily engaged in his latest work for Pallas pictures, at Los Angeles. Mr. Charn gained his early theatrical experience in stock in New York, Cincinnati, and in the various metropolitan cities, and later appeared under the management of such producers as Charles Frohman, William A. Brady and Liebler & Co. in important roles with Robert Hilliard, Emmet Corrigan, Melvin Arbuckle, Louis Mann and others of equal fame. Among his greatest characterizations on the speaking stage was that of the "Man in the Next Door" as Sir John Coward, and in "The Round Up" as Buck McKee.

HARRY CARTER's big bumpalo at Laurel Canyon houses a from-Friday-to-Sunday party every week. The prescribed costume for all guests is one in accord with the "bumpalo" theme. The party at Laurel Canyon miniature ranch, where this Universal lead has earned the title of "the perfect host."

PICTURE PLAY REPORTS.

"AUDREY."

PRODUCED BY FAMOUS PLAYERS, FIVE REELS.

Released March 7. By Paramount.
 STORY—Melodrama. Adaptation of popular novel of same name.
 DIRECTION—Robert Vignola directed and, on the whole, turned out a good feature.
 ACTION—Interesting.
 SITUATIONS—Well played and directed.
 ATMOSPHERE—Realistic.
 CONTINUITY—Well maintained.
 SUSPENSE—Well maintained.
 DETAIL—Correct.
 PHOTOGRAPHY—Good.
 LIGHTING—Good.
 EXTERIORS—Fine scenic exteriors are utilized for backgrounds of action.
 INTERIORS—Natural.
 BOX OFFICE VALUE—Should make good average feature card.

REMARKS.
 "Audrey" really goes back to first principles as a picture play, notwithstanding the fact that it was adapted from fictional work currently popular. At the opening the rather familiar situation of a child being discovered after an Indian attack on a frontier settlement by a hunting party, including a man who, in later years, becomes the grown child's ardent lover, is eloquently retold of many similar picture plays produced when the husband and Audrey particularly are lavishly mounted and artistically visualized.

These early productions, however, naturally lack the finest evidence of the acting and accessories and technique of a present-day Famous Players feature, and Audrey particularly is not lavishly mounted and artistically visualized. The title role, is not easily temperamentally fitted to the character of a Pickwickian. Peculiar attainments would have been a better choice. Chas. Vandenberg, however, and a first rate cast helps materially to atone for said deficiencies and the picture is well suggested "atmosphere." **Rik.**

"THE VITAL QUESTION."

PRODUCED BY VITAPHONE, FIVE REELS.

Released April 5. By V. L. S. E.
 STORY—Conventional melodrama of love and finance.
 DIRECTION—Well directed feature, considering weakness of story. L. Rankin Drew directed.
 ACTION—Slow.
 SITUATIONS—A little vague for the better part.
 ATMOSPHERE—On the whole good.
 CONTINUITY—Lacking.
 DETAIL—Good.
 PHOTOGRAPHY—Fair.
 LIGHTING—Average.
 EXTERIORS—Well chosen.
 INTERIORS—Convincing.
 BOX OFFICE VALUE—Fair drawing card.

REMARKS.
 The principal weakness of "The Vital Question" is the unconvincing quality of the story. The producing end has been well taken care of. Rankin Drew, and individually good acting is contributed in the way of the characterizations. S. Hank Delaney as a district attorney, Virginia Pearson as a girl meeting the conventional womanizer, and a vacillating brother of the woman, and Chas. Kent, who portrays the ideal scheming financier of the period. "The Vital Question" at least has the merit of a fine acting cast. **Rik.**

"THE MARBLE HEART."

PRODUCED BY THE FILM CORP. FIVE REELS.

Released March 31. By Fox Film Corp.
 STORY—Intimate melodrama with strongly developed "sex" interest.

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DIRECTION—On the whole, very good. Kenan Kheel, director.
 ACTION—Absorbing.
 SITUATIONS—Strong.
 ATMOSPHERE—Finely suggested.
 CONTINUITY—Excellent.
 SUSPENSE—Well maintained.
 DETAIL—Good.
 PHOTOGRAPHY—Fine.
 LIGHTING—Excellent.
 EXTERIORS—Realistic.
 INTERIORS—Well suited and natural.
 BOX OFFICE VALUE—Good drawing card for adult audiences.

REMARKS.
 "The Marble Heart" is a rather dark "sex" drama. It treats of a woman temperamentally inclined to dramatics, affecting a man, who is married to a man just the opposite. The husband, who is a doctor, and the wife find an outlet for her exotic inclinations in an attachment to the "other" husband. In course the customary complications follow the unfortunate "triangle" and result in tragedy of the heart sort for all concerned. A suicide at the finish adds a strong but rather dramatic ending.
 Violet Harlow is the featured player, and does exceedingly well.
 "The Marble Heart" is a strong drama well produced. **Rik.**

"THEN I'LL COME BACK TO YOU."

PRODUCED BY BARBOS AMUSEMENT CO. FIVE REELS.

Released April 7. By World Film.
 STORY—Adaptation of Larry Brown's novel of same name. Romantic melodrama.
 DIRECTION—Good. Geo. Irving, director.
 ACTION—Interesting.
 SITUATIONS—Convincingly played.
 ATMOSPHERE—Fine.
 SUSPENSE—Strong.
 DETAIL—Good.
 PHOTOGRAPHY—Standard.
 LIGHTING—Good.
 EXTERIORS—Fine scenic views.
 INTERIORS—Natural.
 BOX OFFICE VALUE—The novel had wide circulation. This film will sell at the box office.

REMARKS.
 "Then I'll Come Back to You" is just the type of picture to please the younger element. There is the pretty heroine, excellently portrayed by Alice May, and the love, handsome hero, who was a fortune and "the girl," in spite of all this. This role is filled acceptably in every way by Jack Sherrill.
 The plot between the hero and a tough railroad laborer is a realistic bit of stagecraft.
 "Then I'll Come Back to You" while not a sex feature, is a more than ordinarily good one. **Rik.**

"THE REAPERS."

PRODUCED BY TRIUMPH-EQUITABLE, FIVE REELS.

Released April 10. By World Film.
 STORY—Melodrama, with Christian Science idea excellently handled in plot treatment.
 SCENARIO—Eva Dussell wrote the scenario as adapted from a novel.
 DIRECTION—Good.
 ACTION—Interesting.
 SITUATIONS—Subtle. Excellently played.
 ATMOSPHERE—Fine.
 SUSPENSE—Strong.
 DETAIL—Good.
 PHOTOGRAPHY—Standard.
 LIGHTING—Good.
 EXTERIORS—Natural and convincing.
 INTERIORS—Convincing.

REMARKS.
 "The Reapers" will sell to the thousands of people interested in Christian Science. "The Reapers" will sell to the thousands of people who like good picture drama.

REMARKS.
 John Mason is the featured player of "The Reapers" and given a characteristically strong performance of a part calling for sincere acting. Chas. Whipple, as a fool, easily influenced wife, is also seen in a particularly well played role. "The Christian Science element of the picture play is subtly handled, and will create talk wherever shown."

"The Reapers," as a somewhat different photo drama from the average run, will do, most decidedly. **Rik.**

"THE WALL BETWEEN."

PRODUCED BY QUALITY-METRO. FIVE REELS.

Released April 5. By Metro.
 STORY—Mystery drama. Heart interest. Paraphrase, etc. Adapted from Ralph Palpe's novel.
 DIRECTION—Good. Military scenes especially good. Jack Noble, director.
 ACTION—Interesting.
 SITUATIONS—Convincing.
 ATMOSPHERE—Very well suggested.
 CONTINUITY—Smooth.
 SUSPENSE—Strong.
 DETAIL—Good.
 PHOTOGRAPHY—Good.
 LIGHTING—Excellent.
 EXTERIORS—Picturesque.
 INTERIORS—The real thing.
 BOX OFFICE VALUE—In view of present Mexican situation, added to Bushman's value as star,

"The Wall Between" should prove a Class A drawing card.

REMARKS.

The title of "The Wall Between" refers to the clear distinction of opinion between the sexes and entailed man. There is a pretty love story, a story of strong emotion, and a fine idea of service, all exceedingly well done.
 "The Wall Between," as a West Point graduate, and recently put in the military service, should be a success.
 "The Wall Between" is a Bushman's compass role, in all that could be desired, and all in all "The Wall Between" is a Class A picture as a first class picture play of the popular type. **Rik.**

"A CORNER IN COTTON."

PRODUCED BY QUALITY METRO, FIVE REELS.

Released March 17. By Metro.
 STORY—Heart interest drama. Southern and metropolitan locale. Several good thrills.
 DIRECTION—Competent.
 ACTION—Interesting.
 SITUATIONS—Natural and convincing.
 ATMOSPHERE—Good, especially Southern scenes and Cotton Exchange.
 CONTINUITY—Good.
 SUSPENSE—Well maintained.
 DETAIL—Good.
 PHOTOGRAPHY—Standard.
 LIGHTING—Good.
 EXTERIORS—Good scenic locations.
 INTERIORS—Natural.
 BOX OFFICE VALUE—Good drawing card.

"A Corner in Cotton" tells an ordinary story of average dramatic interest. It is a story of a man who is a great deal of trouble having as an ally a woman who is a great deal of trouble. The picture has been elaborately mounted and the whole makes a very good picture.
 "A Corner in Cotton" should please almost any class of audience. **Rik.**

By COURTESY of the Balboa Amusement Producing Company, a cabaret entertainment was staged at the annual banquet of the Long Beach, Cal., Chamber of Commerce, in the famous Virginia Hotel, under the direction of Norman Manning. The place de resistance was a burlesque entitled "How the Movies Are Made," which proved to be a scream from start to finish. It is now being and will be a big time vaudeville. A typical studio set was reproduced in the centre of the banquet hall. Here, Harry Harvey "directed" a scene of "The Reapers." Jackie Saunders, the Balboa girl, played the lead, supported by Harry "Farnsworth" McPerson. Who, as a corroboree, school movie actor, proves a scream. Much comedy was provided by John Wyre and Bill Kearns as the stage crew. Joe Brotherhood was on the camera, assisted by Jake White. A travesty from start to finish, the act contained more truth than poetry.

The success of the program disproved the oft-made assertion that work in the silent drama units artists for appearing before audiences. These Balboas will acquire a big time vaudeville and held several hundred people until after midnight.

DEAR, LITTLE NORMA TALMADGE had a great reception when she presided at tea at the Hamburger rooms last week. The Metropolitan Theatre managers are arranging a series of these afternoon teas, and they threaten to become very popular. Norma will soon be seen in "The Children of the House."

E. A. TANNER

of the Vitaphone forces is one of the thousands of picture players who has acquired the habit of wearing Mack Tailored Models on and off the screen.

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ALL ABOUT PAFIC COAST PLAYERS.

BY RICHARD WILLIS.

PAID A VISIT TO THE KEYSTONE studios April 5. The whole lay-out is wonderful and an eye opener. If the Keystone Co. continues to expand as it has recently it will take in a good part of Edendale. From the little corner lot of four years ago they have two big blocks covered with huge buildings and the largest open air stage in the world. This stage is a wonder in itself, for apart from the supports all round there is not a single support on the stage itself. The master hand of the Keystone is building a two story office which overlooks the whole of this vast floor space. They have everything a motion picture manufacturer could possibly need, and many more things besides. For instance, the swimming tank, the swimming pool and it is daily use. The publicity and other departments are on a separate lot altogether, and the block across the street from the main buildings is full of stages and other buildings. Yes, the Keystone is a wonderful institution.

AT THE PALMS-MONROE studios William D. Taylor has completed his production of "Pequena," with George Roban as star, and with Myrtle Brodman as his chief support. A first run disclosed a most interesting picture. The best yet for Betan. Frank Lloyd is busy with Edna Goodrich in an Italian-American feature, entitled "Maddalena." Handsome Forest Stanley and Herbert Standing are in a big cast.

J. P. MCGOWAN has started the five reel feature, "Whispering Smith," with himself as Smith, at the Signal company's studio. Helen Haines takes the part of Marion Sinclair, and Leo Maloney, Paul Hurst, Tom Lingham and other clever people make up an exceptionally strong cast. Author Frank H. Spearman is a constant visitor at the studio, and thinks the photoplay version of his book will make a great photoplay.

A DINNER was given by the Signal company, at Leroy's Cafe, to celebrate the conclusion of "The Girl and the Gentleman." Fates with special favors were laid for J. P. McGowan, Helen Holmes, George Hutchinson, the general manager of the Signal company; Frank H. Spearman, the author; Richard Willis and Gus Ingels. The affair was a most pleasant one.

HENRY KING, the Balboa, actor-director, is hiding somewhere in the neighborhood of Arrowhead Springs, Cal., and when last seen was immersed in a mud bath from which he refused to emerge. Henry says it is the most restful thing which has come his way for a long time. He was literally tired out and needed the holiday in the worst kind of way. That's how he got it at the mud baths.

AT COLVER CITY, Frank Kessan and Charles Ray, with Lottie Glahn, have completed a five reel feature which will rival the popularity of

"The Coward," of which it is somewhat reminiscent.

BREARTE BARRICALE and WILLIAM DESMOUD are still acting in a play which has big acting possibilities for Miss Barricale.

WILLIAM S. HART has finished a fine picture of the Aster period, which required exceedingly elaborate settings, and which has been a costly production. Edith Markey and Devoted Deane Robert McKim and others acted in support of the star.

REYNOLD BARKER is staging the big battle scenes for the military drama in which H. B. Warner is starred. Edith Markey appears opposite him.

AT THE BALBOA studios Jackie Saunders is being started in a new serial story, entitled "The Grip of Evil." There will be fourteen episodes, and Harry Harvey will be the producer. Roland Bonnelly and Marie Empress will have important parts in the new serial. Miss Jackie promises some startling costuming, and will appear as a different sort of woman in each installment.

THE FIRST RUN of the big nine multi-reel feature has been renamed, and will appear as "Civilization." It will have its first showing in Los Angeles on April 17. In this feature Howard Marshall, Howard Hickman, Charles French and George Fisher all have remarkable good parts. It is a man's picture, with several good female roles in it. It is a sensational lesson on the follies of war. This is one of the greatest photoplays ever presented, at any motion.

THERE ARE NOW TWO BREVET girls at the Balboa. Myrtle is quite an old timer, but sister Mary is just breaking in. Both are very fair and pretty, of course.

REX OF ROSSELL, who appeared in the lead with Director Henry McKim in many photoplays, has been placed in charge of the animals at the Universal Zoo. Rossell is not afraid of any animal and takes kindly to his job. He will act as well, of course.

BEVELLY GRIPPIN and GILBERT WARRENTON, of the big U, are in Mexico, taking pictures of the warfare there. They expect to get actual scenes of the fighting. The general opinion at Universal City is that their job is not to be envied.

PAT POWERS has gone East again. He seemed to be much impressed with the many improvements made at the ranch.

The "eternal triangle" given way to four cornered love affair in "The Secret Mating," a forthcoming five reel American Mutual Masterpicture. De Luxe Edition, by J. Edward Hangerford, William Russell is directing the production, and has the lead in the play. Two mismatched couples are thrown together, and while the husband of one woman and the wife of one man are too honorable to allow their mutual attractions to become apparent, their respective mates are not so particular. As a result, one husband tries to teach the other a lesson. His method gives the play intense drama, and makes it gripping from first to last. William Russell, Hylda Hollis, Charlotte Burcott and Harry Kemell are the principal roles.

THE REMAINING MEMBERS OF THE BIOGRAPH company received their two week's notice here on Monday last. Looks as though the old studio was through with work here for a spell. All the boys and girls are hunting new jobs. Among others there are Frank Corke, J. P. McDonald, Gretchen Hartman and Vera Sisson. Too bad.

RICHARD STANTON is completing his "Graft" serial, and rumor has it that he will leave the Universal. Dick refuses to confirm or deny.

ALLAN DWAN will direct Lillian Gish in the current photoplay, by Granville Warwick and Gertrude Summerville. Dwan has fully recovered from his recent sickness and looks thin, but well. They say it is a great story.

WILLIAM COLLIER is still working in a comedy in which he has to put up with all kinds of indignities. Yes, Inceville and Colver City are both pretty busy.

AT THIS WRITING FRANCIS FORD AND GRACE CUNARD are not of the Universal family; there was some difference and the firm and they parted company. Just what is happening is a matter for conjecture. Some say the branch is unprofitable, others think that the firm will blow over. If the former it will be too bad, for the couple have done much faithful and lucrative work for the big U. This story will be continued in our next.

THE coming Spring and Summer months promise to be the busiest in the history of the Lasky studio. Marie Dore, who achieved great prominence and fame as a star of the Famous Players Company, is now completing her first photoplay for the Lasky company entitled "The Heart of New France." She and Elliott Dexter will soon begin their second production for the same producers. Fannie Ward is ready to start on another photoplay, as are Blanche Sweet and Mae Murray, who has just finished a pictureization of the David Belasco production, "Sweet Kitty Bellairs."



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THE NEW YORK CITY THEATRICAL JOURNAL

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NEW VAUDEVILLE THEATRE FOR 125th STREET—LOEW OFFICE TO SUPPLY ACTS IS REPORT.

CORPORATION FORMED AT ALBANY CAPITALIZED FOR \$10,000—
PRESENT BUILDINGS TO BE TORN DOWN.

PROPERTY IN DESIRABLE LOCATION.

Much secrecy has been attached to a deal which report has it will ultimately result in the creation of a large amusement structure on the property known as Nos. 238 and 235 West One Hundred and Twenty-fifth Street and Nos. 228 to 230 West One Hundred and Twenty-fifth Street, New York, the frontage on the One Hundred and Twenty-fifth Street thoroughfare being 50 feet and on the One Hundred and Twenty-fifth Street side 150 feet.

At present there are eight four and five story buildings covering the site, but it is said these are to be torn down to make way for the new structure.

The parcel is known as the Arthur Brisbane property, and is flanked by Hurst & Seamon's bar-tergote theatre and the Harlem Opera House, playing vaudeville and pictures.

On the Seventh Avenue side stands the Alhambra, the Keith house devoted to major vaudeville, while across One Hundred and Twenty-fifth Street, on the East side of Seventh Avenue, between One Hundred and Twenty-fourth and One Hundred and Twenty-fifth Streets, is Loew's Seventh Avenue, running motion pictures and vaudeville.

The corporation that secured the property was formed in Albany last week, under the name of the "238 and 235 West One Hundred and Twenty-fifth Street Corporation," and has for its directors, F. Goodhue, K. W. Kinschwer and G. Kosta. There are many rumors current as to what circuit will supply the acts for the theatre when completed. In all probability the Marcus Loew office will be concerned to considerable extent in regards to the policy of the house, and will install the usual popular priced form of entertainment in vogue at the other Loew theatres.

JOHN BARRYMORE SIGNS WITH WILLIAMS.

An agreement was signed last week between John Barrymore and John D. Williams, whereby the former will be under the management of Mr. Williams for the next five years. An annual feature of the agreement is that Mr. Barrymore is not to be either starred or featured in any play in which he appears under Mr. Williams' direction. After the run of "Justice" Mr. Barrymore will be seen in a new play by an American author.

CHICAGO WILL SEE GRACE GEORGE IN "MAJOR BARBARA."

Last week Grace George signed contracts to appear in "Major Barbara," in Chicago, beginning May 1. Her season at the Theatre will close April 29. She will open her second season at that house about Sept. 25.

MARGARET ANGLIN'S SUPPORTING CAST.

In addition to Margaret Anglin and Holbrook Blinn, the cast engaged for the revival of "The Woman of No Rest" will include H. H. Harris estate, May 24, at the Fulton, includes Marguerite St. John, Lionel Pope, Annie Hughes,

Richard Temple, Otello Kasmith, Ivan T. Slogoon, Albee Lindale, Max Monticomb, Howard Lindner, Ralph Kemmet, George Thorne and Fanny Addison Pitt.

FREEPORT THEATRE PLANNED.

Chas. Keltmeyer, proprietor of the Plaza motion picture house, Freeport, L. I., has purchased a plot on South Grove Street, that city, and plans have been prepared for a modern moving picture and vaudeville theatre. This will be 60x125 feet, with a seating capacity of 1,000 and gallery seating 200. The cost is estimated at \$30,000. The name of the new theatre will be the Plaza.



HOPE SAWYER.

One of Jacob's & Forman's prettiest about girls, now with the Twentieth Century Mafids.

MISS NELSON-TERRY NOT TO WED.

Phyllis Nelson-Terry denied the rumor that she was to marry Cecil King, an English actor and stage manager. Mr. King was a member of Miss Nelson-Terry's support in "Dithy," last year, and later appeared with her in "The Adventures of Lady Ursula," and in vaudeville. He has been married and divorced.

CABARET ARTISTS WIN SUIT FOR SALARY.

Daisy and Bobby Blomdin, a team of cabaret artists, who recently instituted suit against the management of "Hickey's," a well known cabaret resort in Brooklyn, received a verdict in the Brooklyn courts last week, which grants them a week's salary and costs of the action.

The team availed it had played a week's engagement at the above named place and were denied payment of salary on conclusion of the date.

SOTHERN'S FAREWELL.

FAMOUS ACTOR
WILL APPEAR FOR TWO WEEKS
FOR ACTORS' FUND BENEFIT.

WORTHY ENDING OF NOTABLE STAGE CAREER.

B. H. Sothorn's two weeks' performance of "If I Were King," the receipts of which entire period he proposes to devote to the Actors' Fund Million Campaign, will begin May 1 at the Shubert Theatre.

The occasion will also re-unite with him Daniel Frohman, his friend and former manager, who will, by the courtesy of Lee Shubert, take charge of the engagement.

This will signalize Mr. Sothorn's farewell to the stage.

Mr. Frohman is now organizing the company, and it is expected that a very successful engagement will result to the Actors' Fund. Mr. Sothorn and Mr. Frohman (with David Belasco as their stage manager) began their union, which lasted sixteen years, at the old Lyceum, Fourth Avenue and Twenty-third Street, in 1887. Among the early productions in which Mr. Sothorn appeared at that house were "The Highest Bidder" (the first play), "Lord Chumley," by Belasco and De Mille; "A Way to Win a Woman," by Jerome K. Jerome; "Sheridan," by Paul Potter; "The Prisoner of Zenda," "Capt. Lethbridge," by Marguerite Wertheim, and other noted works.

At the end of this engagement Mr. Sothorn, with Mrs. Sothorn, will retire from the stage.

AGENT OPERATING WITHOUT LICENSE.

A complaint has been lodged with Commissioner Bell, of the License Bureau, against a certain booking agent in the Putnam Building for operating without a license.

This agent has been more or less in the limelight in the past, and his activities have caused many acts to voice their opinion of him in strong terms.

Numerous complaints have been made against him, and it is expected that action of the authorities will cause him to change his business methods or make him seek other fields.

YORKVILLE TO BE GERMAN THEATRE.

Samuel Rachman has leased the Yorkville Theatre from Marcus Loew and will present there a program of one and two act plays and vaudeville acts given by German stars.

Arnold Korff, Mittal Glitz, Annie Bauer, Rudi Bahr, Lotta Engel, Mary Rodolaster and Christopher Meyer have been noted works. The first performance will be April 22.

"SWEET GENEVIEVE," MAY 8.

Marie Dressler, Charles Dillingham's newest star, will make her debut under his management May 8, in "Sweet Genevieve," a comedy by James Forbes. The supporting company will include: Frank Leloir, Isabel Irving, Frank Gilmore and Vivian Rushmore. Rehearsals start this week.

BARNES A HANSEATIC STAR.

T. Roy Barnes last week signed a contract with Arthur Hammerstein by the terms of which he will star under Mr. Hammerstein's direction for three years. Next season he will appear in a musical production written expressly for him by Otto Hauerbach and Rudolf Friml.

SENATOR WALKER'S MEASURE TO AMEND AGENCY LAW PASSED BY ASSEMBLY.

ADVOCATES OF MEASURE SAY IT WILL FACILITATE BUSINESS OF THE BOOKING AGENCY.

ACTORS TO PETITION GOVERNOR NOT TO SIGN BILL.

The Assembly last week passed the Walker measure, which amends the general business law by relieving theatrical employment agencies from the necessity of compliance with sections of the law regarding contracts.

This is the bill which was bitterly opposed by the White Rats, who contended that the adoption of the measure would be harmful to the actors' interests in that it would empower an agent to charge any fee he may wish for bookings.

Furthermore, they advanced the contention that the bill provided for the non-issuance of a contract specifying salary and length of engagement for the actor.

Those who advocated the passage of the bill are of the opinion that it will safeguard the interests of all concerned and protect the actor as under the present law.

The governor is allowed thirty days in which to sign or reject the bill, and it is said that he will be petitioned not to sign same.

LOTHROP BUYS BOWDOIN SQUARE.

BOSTON MANAGER SECURES VALUABLE ESTATE.

Dr. G. B. Lothrop, the well known Boston manager, by the purchase last week of several interests, has become the owner of one of the largest single pieces of real estate in the downtown section of Boston.

The property has a seventy-five foot frontage on Court Street and Bowdoin Square, and runs through to Hawkins Street and Spring Place, a distance of three hundred feet, with a frontage on Hawkins Street of over fifty feet, and another frontage on Alden Street of over thirty feet, making a total of nearly twenty thousand square feet.

Dr. Lothrop brought this single holding together by the purchase of many titles, including those of Charles L. F. Bridge, W. H. Allen, John Martin, Mando O. Kimball, Kathryn I. Kimball, Mary Ann Bridge, Caroline Alice Lamb, David Pullman, Geo. J. Pullman, Ellen S. Pullman, Emma M. Pullman, Harriet S. Collins, F. S. Bishop, Harriet O. Emerson, Harriet F. Kimball, Ellen I. Kimball, George F. Bishop, Charles F. Kimball, John Kimball, Chas. P. Atkinson and Andrew Blume, trustees.

The buildings included in the purchase are a large office building, the Bowdoin Square Theatre and three tenement houses.

The prices paid by Dr. Lothrop are not mentioned, but the assessed valuation of the properties is nearly half a million dollars.

FITZ PATRICK GETS GAVEL.

James W. (Chick) Fitz Patrick, on the occasion of the Mayjority Street Fair, at Folly, Waterbury, Conn., at which the newly elected president of the White Rats appeared, was presented by his name. He was with a group of men, gave which "Chick" accepted with words of thanks to his theatrical friends who had made the gift possible. John J. Spinin, who was originally responsible for electing Fitz Patrick into the management of Jacques Theatre made the presentation speech.

SUN CIRCUIT ADDS NINE TOWNS.

The Sun Circuit is rapidly extending its field of endeavor in musical tablids, and is gradually acquiring the Southern territory, known as the home of the tablids. The new circuit, under the management of the Sun tablids, the new circuit managers, held last Monday in Lynchburg, nine new towns were taken over and the managers contracted for the Sun tablids. The new circuit on the Sun time are: Bluffside, W. Va.; Roanoke, Va.; Lynchburg, Va.; Newport News, Va.; Petersburg, Va.; Wilmington, Va.; Charlotte, N. C.; Greensburg, N. C.

These houses were formerly booked through the

Greenwood Agency, and have played musical comedy tablids for a number of seasons. Also new houses have been taken over in Canada, playing vaudeville. At the present time over forty of the smaller tablids are working out of the Sun office and new shows are being sent out weekly. It is the intention of the circuit to engage a producer and put out a number of tablids to supply the demand. Many of the larger theatres that play vaudeville during the summer season are engaged on playing the cheaper tablids during the summer at popular prices.

FRAZEE & ANDERSON SECURE LONGACRE.

"BRONCHO" BILLY ANDERSON, THE
FILM MAGNATE AND STAR, TO
LOCATE IN NEW YORK.

H. H. FRAZEE COMES INTO HIS OWN AND WILL
AGAIN MANAGE HOUSE.

Manager H. H. Frazee will again direct the destinies of the theatre which was originally built for him—the Longacre.

The surprise created by Mr. Frazee's exit from the house, particularly when it was enjoying pronounced success, is offset by his return, not only as manager, but part owner.

The fact that "Broncho" Billy is interested in the purchase does not mean that the theatre will be in any way identified with pictures. Mr. Anderson intends to make his home in New York, and his part in the transaction is done purely on an investment basis. The theatre will again be used principally as a producing house for Mr. Frazee's own productions.

Although Messrs. Frazee and Anderson will not take possession of the theatre till Aug. 1, they will in all probability have their offices in the building at a much earlier date.

Mr. Anderson's decision to locate in New York has to do directly with the motion picture business.

NEW IDEA SINKS.

OHIO RIVER THEATRE BOAT CRASHES
INTO PIER—AND IS LOST.

CINCINNATI, April 12.—The theatre boat, *New Idea*, which plays Ohio River towns, crashed into a pier of the Queen and Crescent Bridge at Cincinnati, April 12, and sank. Five men and a woman saved themselves by leaping into a launch. The boat was owned by Harry Hart Jr., of Pittsburgh, who with his wife, one of the piano players, Clarence Mitchell, and two other actresses, were on board at the time of the accident.

The *New Idea* was en route to Aurora, Ind., and was valued at \$10,000. A safe aboard contained \$500. When the Ohio is lower an attempt will be made to raise the sunken boat.

SUMMERS RETURNS TO KNICKERBOCKER.

When the Knickerbocker Theatre reopens next season under the direction of Frohman, Elmer & Rianger, Harry Summers will return to his old post of house manager.

WILL PLAY PICTURES.

L. M. Garman, formerly manager of the Acme Amusement attractions, has leased the Auditorium, Lincoln, Neb., for the summer, and called it the Strand. Pictures will be the policy.

RESULT OF ELECTION

OF INTERNATIONAL OFFICERS AND
INTERNATIONAL BOARD.

WHITE RATS ACTORS' UNION AND ASSOCIATED ACTRESSES OF AMERICA.

The results were announced in last week's issue. The figures below will prove interesting, showing that the election for president and vice president, for which contests there were two candidates each, must have been very close, and that the referendum vote was unanimous in favor of both points to be considered.

INTERNATIONAL PRESIDENT—
JAMES WILLIAM FITZ PATRICK..... 9,693

EDWARD CLARKE..... 9,852
INTERNATIONAL EXECUTIVE AND SEC.

RETARY TREASURER—
HARRY MOUNTFORD..... 15,686

INTERNATIONAL BOARD.
EDWARD ARCHER, 9,193 ROSE H. HODGE, 9,262

THORNDYKE..... 9,207
BAROCK 9,269 JUNIE MCCLEE..... 9,730

JOHNNEY BELL..... 9,714 SAM MONTGOMERY..... 9,847

JOE BRENNAN..... 9,173 FRED NIELSEN..... 10,805

ERNEST CASE..... 9,770 FRANK NORTH..... 10,063

WILL P. COMLEY..... 9,541 OTTO STEINHEIM..... 9,571

BARRY CONNORS..... 9,517 GEORGE..... 9,421

DELMORE 9,542 ARTHUR..... 9,155

JAMES P. DOLAN..... 9,539 WILLIAM J. P. WORMWOOD, 9,109

FRANK HENNER, 9,628

Are you in favor of an offensive and defensive alliance, wherever such is possible, with the organized musicians, organized stage hands and all other organized bodies of the theatrical employees? Yes..... 9,777

Do you grant the International Board, in case of necessity, power to order a levy of five per cent. upon all stars? Yes..... 9,777

Do you support the International Board in case of other theatres during a strike or lock-out? Yes..... 12,294

TWENTY-FIVE YEARS AGO.

IRVING FRANKLIN's picture was "The Letter." T. J. Corcoran decided that Joseph Arthur was sole proprietor of "The Shill Alarm."

DAVID BELASCO and H. C. DE MILLE dissolved their partnership.

HARRY and FLORA BLAKE were with Zera Simon's Gift company.

New plays: "Shillab," "Die Sonne."

"KING SOLOMON" was the spectacle selected by J. A. Bailey for the opening of "Edorado" party.

JAN. A. BAILEY entertained 2,500 children free at Madison Square Garden.

THE FORDHAM GARDEN was opened at Philadelphia.

P. H. TURNER and S. D. DANE separated.

HARRY BOUCLERIE announced the Mildred Nov. 10, Co.

LINCOLN'S NEW ORPHEUM.

The new Orpheum Theatre, Lincoln, Neb., is the hands of the furnishers. During the summer season a three day vaudeville and picture show will be given. The Orpheum Theatre, New York, Orpheum show will be booked at this house for a split week.

At present the old Orpheum Theatre is being run purely as a picture show.

LE YARD'S NAUGHTY STUDENTS.

J. W. Boone has taken Le Yard's Naughtly Students Colored Company and will open May 17, with new scenery and wardrobe. Northern New York, Vermont, New Jersey, Vermont and Maine will be played. W. S. Le Yard will stage the production. Brass band, orchestra and fifteen people will be carried.

TWENTIETH ANNIVERSARY

The friends of Mr. and Mrs. Justus A. Schell gathered at their home, 52 Spring Street, April 9 to celebrate their twentieth anniversary. After spending an enjoyable evening they departed, leaving with them a large number of presents. The friends of Mr. Schell is one of the force at the Bijou, Springfield, Mass.

PROVIDENCE, R. I., SCENE OF FIRST REAL ENGAGEMENT.

OTHER NEW ENGLAND CITIES ARE SAID TO BE INCLUDED IN INITIAL
ATTEMPT TO PROVE STRENGTH OF ACTORS' CAUSE
AGAINST THE MANAGERS.

UNION SENTIMENT STRONG THROUGHOUT TERRITORY.

Following the election of James William Fitz Patrick as big chief of the White Rats Actors' Union, and the comment caused by the many printed utterances of the leaders of the warring factions, the situation between actors and managers at present remains practically the same as two weeks ago, save that the sides are continuously working on a campaign of "preparation." Each day it becomes more apparent that the battle clash is bound to occur, and the indications at present are that as soon as the commanding generals have counted noses carefully and arranged their respective armies in battle formation, the first shot of the "closed" or "union shop" policy will be fired.

It is rumored that Providence, R. I. will be the scene of the first engagement between the opposing forces.

It is alleged that delegates have been at work for some time lining up the faithful through Massachusetts, Rhode Island and New Hampshire, and that as soon as the delegates are completed the word will be passed and members of one faction will seek to enforce its demands upon the managers in the territory already mentioned.

Despite the foregoing allegation, it is not believed that anything startling will occur before the Fall, as the summer season is rapidly approaching and many theatres will be closed, enforcing numerous actors to remain idle until such times as the weather permits the houses to reopen.

A possibility exists that the whole understanding will be reached between the opposing parties, but it seems very slight at this time.

LAMBS' ALL-STAR PUBLIC GAMBOLE.

One of the novelties of the season is reserved for Friday night and Saturday matinee and night, May 19 and 20, when the all-star gambole of the Lambs will be given at the Metropolitan Opera House. A performance is also being planned for Brooklyn, and as there will be no tour of the larger cities of the country, the Lambs' public gambole this season will be confined to Greater New York.

As nearly every actor of note in America is a member of the Lambs, and the majority of the members will have concluded their season's engagements prior to the date of the gambole, the company will be largely made up of the two or three players, or any of the former public gambole. A large number of the foremost stars have already agreed to participate, and there is little doubt that the greatest and most brilliant array of histrionic talent ever assembled on a New York stage will be mobilized for the forthcoming event.

The performances will embrace comedy, tragedy, travesty, burlesque, sketches, musical numbers and monologues selected from the private gambole of the lambs during the past two seasons, together with several novel features written, composed and acted by the most prominent playwrights, musicians and actors of the club. Rehearsals will begin immediately, for which arrangements have been made for the use of the stages of half a dozen New York theatres.

The public auction sale of seats and boxes, always an interesting feature of the Lambs' gambole, will take place one week prior to the performances.

SHAKESPEARE MASQUE ON MAY 23.

May 23, at the stadium of the College of the City of New York the first presentation of "Caliban," the Shakespearean masque, by George Mackay, which was written especially for the Shakespeare tercentenary celebration, will be given under auspices of Mayor Mitchell.

The artistic setting of the masque is in the hands of Joseph Urban, associated with whom the costuming are Robert Edmund Jones and Mrs. John W. Alexander. It is also directed by Richard Ordyanski, and the interludes, in which great masses of men and women, boys and girls are to take part, will be under the direction of Garret

Horne. Mrs. Robert Anderson will stage the dances. The instrumental music, composed by Arthur Farwell, is to be rendered by an orchestra of 200, which will be inviolable.

The production will be given for five successive nights, and will employ the services of several thousand persons. The total cost is estimated at \$100,000.

\$4,000 FOR ACTORS' FUND.

"Headline" acts constituted a bill which drew a crowd of 100 to the Century theatre, New York. Sunday night, April 16, and added \$4,000 to the million dollar endowment fund of the Actors' Fund. Among the entertainers for the first part of the bill were: Edna Julia, with her imitations; Miss Natimova, assisted by Charles Bryant and George Probert, in "Collinsville"; Farlane and Fern, dancers, in "Collinsville"; and Jugglers; Sir Herbert Beerbaum Tree, in bits of Shakespeare; Ada Madsen and her male quartette from "Katinka"; Blanche Bates, Genevieve Smith, Eva Swala and Mary Gamorelli. Barney Bernard and Julius Tannen acted as masters of ceremonies.

The second part of the bill opened with a fashion show. Then came Marie Dressler, in songs; Jack Hannah and Adm Lewis, in a skit from "Very Good, Eddie"; Lew Brice and a number of comers.

Evans Thomas was stage manager, and Julius Tannen was in charge of the music.

T. ARTHUR SMITH CLOSES CONTRACTS.

T. Arthur Smith has left New York for Washington, after closing contracts for the ten star series of concerts in Washington for next season. Mr. Smith's attempt this season exceeded what he expected. He has done much better with his contracts for next season, and promises many surprises for Washington's music lovers; for he has signed some of the best musical artists in the profession.

700 NEWSPAPER MEN AT THEATRE PARTY.

At the N. Y. Evening Mail's "party," to be held at newspaper men at the New Amsterdam hotel, at midnight, April 21, fully seven hundred publishers, writers and advertising men will be in attendance.

The "Midnight Frolic" will be given in its entirety for the exclusive benefit of the guests, and a supper will be served while the show is going on.

VAUDEVILLE TEAM IN DIVORCE COURT.

Lillian Mullen Elliott, of the team of Elliott and Mullen, has filed suit for divorce, in the Chicago Courts, against her husband and partner, Willis T. Elliott.

The couple were married Sept. 4, 1915, and separated March 16, 1916.

DON'T LIKE AMERICAN AUDIENCE.

Camford and Broderick, a man and woman team, walked off the bill at the Metropolitan New York, last Thursday matinee, after their opening number.

It was said that they resented the attitude of the audience.

MACKAY SIGNS FOUR "KATINKA."

Wallace Mackay, the well known itinerant, has signed with Arthur Hammerstein, to play the role of Hail, in "Katinka," for the season of 1916-17.

JULIA SANDERSON.

The well known musical comedy star whose picture appears on the front page of this issue, is winning new honors in the title role of "Rybil," now having a successful run at the Liberty Theatre, New York.

FRED BYERS' "THE FRAME-UP."

OPENED QUEEN'S THEATRE, LONDON, ENGL.

Fred Byers received cablegrams in March from London, Eng., saying: "The Frame-Up" opened at the Queen's Theatre, and in spite of adverse conditions and Zepplins raids, business has been very good."

Clarence Brune, who is producing Mr. Byers' play, has gotten together a well known cast of West End favorites to do "The Frame-Up" over. The cast is as follows, headed by C. M. Brune: Sallie Williams, Dorothy Stevens; J. Burton Downes, Edward G. Ross; Thomas C. M. Bruce; Aida Downes, Maria La Relia; Gerald Bostwick; H. K. Kelly; Mary Morgan, Marian Lewis; Drake, Albert Ayres; and Ross, who is playing the role of Zepplin.

The company will remain at the Queen's Theatre as long as business holds up, after that a short tour of the provinces will be in order.

COMPANY VACCINATED.

While playing Waukegan, Ill., last week, the members of "The Little Miss Mix-Up" Company were pretty badly scared when the health officer of the town threatened to quarantine the whole company on account of a case of smallpox in a man who stopped at the Genesee Hotel, where the majority of the company were stopping. The smallpox victim had left town, but to be on the safe side the entire company had to submit to vaccination. A. H. McCann, manager of the company, with his wife (Mary Morris) and little daughter, Thomas, accompanied the vaccination as they were stopping at a different hotel.

WASHINGTON SQ. PLAYERS SECURE COMEDY THEATRE.

The Washington Square Players, who have played for two seasons at the Bandbox Theatre, have secured the Comedy Theatre for their use this season. The players are now in possession of one act plays they promise longer ones for next season. The lease on the Bandbox expires June 1.

EMMA HUNTING ON BROADWAY.

Emma Hunting, long a popular stock star, may leave Broadway next season. Her manager, E. M. Schiller, related to why whether or not she will be seen in a new play or at the head of a stock company, but admitted the fact that a Broadway appearance for his clever star was now being considered.

PRIMROSE MARRIES AGAIN.

Word has been received from Rochester, N. Y., that George Primrose, the minstrel, has taken out a license to marry his secretary and treasurer, Viola LeBeche. Mr. Primrose's age was given as sixty-two and that of his bride-to-be thirty-one years.

This is said to be the third matrimonial venture for both.

WASHINGTON TO SEE "NATION"

Protests were made in Washington, to the District Commissioner, against the "Birth of a Nation" being shown there, but the picture is being shown at the National, beginning April 17.

FINE TREE ENTERPRISES OPEN OFFICE.

Booking offices for Northern New England, to be known as the Fine Tree Enterprises, and operated by William Green, were through the Passenger Booking Office in Boston, were opened April 17, in the Press Building, Monmouth Square, Fort land, Mass.

ABRARNELL FOR "PRINCESS PAT."

Owing to illness, Eleanor Palmer will retire from the cast of "The Princess Pat," and will be succeeded by Lina Abarnell, when the musical play reaches Boston Easter week.

BATES, LA TOUR AND DANDY.

Inna La Tour has made a partnership with Florence Bates, late of the Bates Musical Trio. The pair will present a musical and comedy acrobatic number, assisted by Alice La Tour's new dog, "Dandy."

WELL ALIVE

BY JACK EDWARDS.

SHAPIRO, BERNSTEIN LAND ANOTHER WONDERFUL PLANTADOSI AND GOODWIN BALLAD.

Since the announcement in last week's issue by the Shapiro, Bernstein Co. in reference to the new Al. Plantadosi and Joe Goodwin ballad, called "Baby Sheds," requests from all over the country have been received by the firm.

Both Plantadosi and Goodwin are fast getting into the stride, and it won't be long before their songs will be the most popular of the season.

"Your Wife" now seems to be a decided hit, and reports from every singer featuring it all say "It's the greatest song we since."

"MY OWN IONA" A RECORD BREAKER.

The week's novelty and sensation for scandal and comment was supplied by Wolfe Gilbert, manager of the Stern forces. The song was written Monday morning at nine thirty, entitled "My Own Iona." At twelve thirty twelve papers delivered from the printers. At one thirty there were half a dozen standard acts in the professional rooms reverberating name. That night Gilbert booked it to every cafe, and as many picture theatres in New York and Brooklyn, with title slides and chorus slides. One week has passed, "My Own Iona" on the songing may be the most popular Hawaiian come-thing. Here is a number that is a combination of an American rag and a Hawaiian movement. Stern is certainly the home of hits.

NEW COMBINATION FOR VAUDEVILLE.

Last Sunday night, at the Orpheum, Brooklyn, a new and worthy vaudeville team was revealed, and if their success at this fine theatre counts for anything, Anstiel Friedland, the popular composer, and May Naudein, the beautiful prima donna and star of "Katinka" and "The Girl Behind the Counter," are destined to enjoy a long and successful engagement in the vaudeville. Remarkable is it to note, that Miss Naudein was the lady who introduced "The Glow Worm" into this country, and that in this new specialty she introduced Gilbert, Friedland and Franklin's positive successor to "The Glow Worm," entitled "Shades of Night." Miss Naudein's rendition of "My Own Iona," the new Hawaiian sensation, was very classy.

PANAMA LIKES S. & B. SONGS.

Shapiro, Bernstein & Co. are having "Your Wife," "Cumberland," "Wonderful Mother" and all their big hits in Panama City, Panama City. Colon by the celebrated double voiced singer, Grace Manning, who is well known by her work in the New York cabarets.

A TIP TO THOSE SINGING "NATHAN."

All ye who are singing the song, "Nathan," take this tip. While it is a big success in New York City, there are hundreds of cities and hundreds of theatres where this song has not even been heard once, so why not get the New York City act to keep it in their repertoire and get the cream of this great character song in other cities as you have been doing in New York.

As we pointed out in the last issue, a great many acts imagine just because a song is big in New York City it is the same all over the country. It is a mistake to make such a thing, and often those who are wise enough and know better take advantage of it and go on singing the same song that has been a big hit in New York City all through the country, while others who are not wise to the fact take it off the moment they leave the big city. Don't make the same mistake with "Nathan."

FEIST'S NEW CHICAGO OFFICE.

The Chicago office of the Yac-Pac Co. are now located in the Grand Opera House Building. Romeo Vocco will extend to you the usual cordial welcome, together with a batch of the "Feist Hits."

A NEW HAWAIIAN SONG.

Herold Robb, who wrote the lyrics for "Ten-nesser, I Hear You Calling Me," has released a very fine number entitled "Honolulu Laid," through the Maurice Richmond Music Co.

This is a song which has all the features of a natural hit, and should make an appeal to all musical acts.

Keep your eye on this pretty Hawaiian lady, "Honolulu Laid."

SOME REPRESENTATION.

"I Love You, That's One Thing I Know," that popular Gilbert and Friedland ballad, was sung in last week. This ballad proved to be the best stage song of the season. It is just about reaching its real selling stride, but as a stage song it arrived long ago. Here is a number that gives the performer something to do. It assists him and doesn't leave it entirely to his ability to put it over. It helps him, or her, because of the fact that it possesses something to work on, it not just singing a ballad, but it's more, it's acting a song. And it's a song that can be acted.

NEW YORK'S FEATURE SONGS.

"UNREPRESENTED SPARKS"
"YOU'LL ALWAYS BE THE SAME SWEET GIRL"
"CUMBERLAND"

"THERE'S A BROKEN HEART FOR EVERY ONE"
"IF YOU ONLY HAD MY DISPOSITION"
"ALL I WANT IS A COTTAGE, SOME ROSES AND YOU"

"I LOVE YOU, THAT'S ONE THING I KNOW"
"THE SUNSHINE OF YOUR SMILE"
"THE DAUGHTER OF MOTHER MACHIRE"
"WHEN IT'S ORANGE BLOSSOM TIME IN LOVELAND"

"HIT THE TRAIL WITH HOLDAY"
"MORNING, NOON AND NIGHT"
"AT THE END OF A BEAUTIFUL DAY"

"GOOD-BYE, GOOD LUCK, GOD BLESS YOU"
"TOUR WIFE"
"THEY DIDN'T BELIEVE ME"

WILL ROSSITER'S SONG RUMBLINGS.

Sephie Tucker put over the best of her life last week at the Palace Theatre, Chicago, hit "Morning, Noon and Night" also made him all sit up and take notice.

Nolette, "The Great and Only," is headlining at the Flatbush, Brooklyn, this week, and is putting her success with "Morning, Noon and Night."

Max Curtis was credited with the laughing hit of the bill last week, Grand Northern Hippodrome, Chicago.

Ressie Clayton, with her wonderful dancing act, is featuring the new craze, "Walkin' the Dog," a positive sensation.

"Walkin' the Dog" is another "Too Much Mustard" and is getting to be such a craze that it may put its author, Shelton Brooks, into one of the big New York productions. Brooks and Boren are doing show stoppers anyway, on the big time. Willing, Bentley and Willing report "Morning, Noon and Night" and "Walkin' the Dog" are a couple of young riots for them.

MORRIS' BOSTON OFFICE.

Jack Mendelsohn, Morris' Boston manager, says that things have been going so big in Boston it had to move to larger quarters, and claims that he has one of the nicest places in town. We are now at 230 Tremont Street, next to Remick's, which is called Publishing Row of Boston. Jack also claims that one visit to the new office will convince you that it is one of the nicest offices, and would like to have any performer to make their headquarters there while in Boston. "Quaker" song is only two weeks old in Boston, and it's among the three best sellers in town.

BALL'S NEW CANADIAN SONG.

POPULAR COMPOSER MAKES A TREMENDOUS HIT WITH NEW PATRIOTIC NUMBER.

Ernest R. Ball, the popular composer-entertainer, is at present touring the Canadian cities in the course of his big time vaudeville engagements. He took with him this trip a new song that he wrote in connection with his collaboration, J. Kelra Brennan, a song bearing the title "Our Hearts Go Out to You, Canada—Hats Off to You." Mr. Ball introduced this song at his club in Toronto, and its success was as emphatic as it was immediate. The folks across the border at once appreciated its spirit and greeted it accordingly.

But it was last week at the Orpheum, Montreal, that the triumph of the new song in Canada was assured. Mr. Hall, who is nothing if not generous, and whose sympathies are as real as they are quick, arranged with the publishers to donate 500 copies of the new hit to be sold in the lobby of the theatre for the benefit of the Canadian Relief Corps. Two ladies belonging to the Relief Corps undertook the task of selling the copies, which the manager of the theatre induced the customers to admit free, and the 500 copies went like wildfire. Probably \$150 was netted the fund as a result of this action. Needless to say, the reception of the song when Ball sang it was one big revelation of patriotic sentiment.

The Montreal Herald, speaking of it, said: "Ernest R. Ball, who composes songs that are sold on everybody's street, and singing in every home, brings down the house with a patriotic song entitled 'Our Hearts Go Out to You, Canada.' It's a pity there is no more of this song. Mr. Ball sings it as though he believes in it. It is sure to go well at all the theatres on this side of the international line, and we think it will have some popularity on the other side, too."

The Orpheum program was dotted with Mr. Ball's compositions—a wonderful tribute to his versatility and the popularity of his work. In addition to the numbers he sang in his act, the orchestra opened the program with his march, "Elova Express" played during the Pathé pictures three of his biggest hits—"My Wonderful Love for Thee," "She's the Daughter of Mother Machree" and "Good-Bye, Good Luck, God Bless You," and finished up with an exit march by playing "Our Hearts Go Out to You, Canada—Hats Off to You." All of which numbers, of course, are published by M. Witmark & Sons.

EARL CARROLL A FEATURE AT ACTORS' FUND.

In the recent Actors' Fund benefit, held in Los Angeles, Cal., Earl Carroll, assisted by his pianist, Al. Matthews, was one of the biggest features, introducing a few of his latest compositions from his new "Cotton-Cotton" that will shortly be produced by Oliver Morosco.

It was the first time the songs had been sung and the reception accorded them should assure them of success.

On the same bill were My Baboon, De Wolf Hopper, C. E. Roberts, Victor Moore and Charley Chaplin.

TWO WITMARK ITEMS.

That clever team whom vendette loves to greet, Van and Schenck, have just added to their program a new song called "Good Bye, You," the "Good Luck Song." As it is now called, published by M. Witmark & Sons, and one of the most effective and popular songs that we have seen Ball ever wrote. In a telegram received from Atlanta, Ga., where they played last week, they said it was a big instantaneous success the first time they sang it.

Up to Toronto last week Earl Ball appeared during his vaudeville tour and sang "Our Hearts Go Out to You, Canada—Hats Off to You." It's a new merch number, with a well balanced lyric by Brennan, and it is his success to it that his Toronto reception was enthusiastic to a degree.

CHICAGO

NEW YORK ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT THE NEW YORK CLIPPER, CASPER KATHAS, WESTERN MANAGER,
504 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

MONDAY, April 17.

A SAD WEEK.

The current week is a sad one for Chicago loop theatricals. Not only are there no new shows claiming the boards, but, at a time when shows should be more than holding their own, many of our principal theatres are dark. The shows which failed to weather the gnat (including "The Weavers" at the Princess, "The Soldier Boy" at the Chicago) are hating to pasture new, some being relegated to cold storage instead of being permitted to kill the "Black Horse" which is being hauled to the Princess as rapidly as possible, it will not arrive before a week of darkness shall have enshrouded the Clark Street stage, to be followed by "Molly O." a new musical comedy. The Blackstone will rest content with housing a couple of semi-amateur revivals of Lorraine's until Farlow and the Boston Opera Company rescue the house from oblivion.

April 23—"Molly O." an opera by Carl Weiss, Harry B. and Robert H. Smith, will be produced at the Grand Opera House. The cast will include: Katherine Hancock Gateway, Grace Field, Tom Lewis, John B. Young, Thomas Comer, Donald MacDonald and Jose Intropoli.

April 24—"Hobson's Choice" comes to the Princess.

April 24—"Harry Lauder will come to the Garrick to sing twice daily for one week.

April 25—"The White Horse" will offer its marionette performance of "A Midsummer Night's Dream."

April 28—Mixed performance for the benefit of the Actors' Fund of America, Auditorium, afternoon. All well known players in town will participate.

HOUDINI HELPS HOSPITAL.

Harry Houdini, the "hand-cuff king," sent \$500 to Dr. Max Thrope, for the new American Theatrical Hospital, last week. Houdini believes that performers "making good" should not hesitate to aid institutions that benefit those of the profession who are not so fortunate. "It's the biggest \$500 worth I ever got," he remarked laconically when asked about the donation.

BAERWITS WINS.

Sam Baerwits won his suit against Plough, Connor & Kaufman, for breach of contract, last week, before Judge Kravins. Attorney Bernheim attacking the defendant's claim for damages caused by Baerwits.

STROLLERS' BIG REVEL.

"The Strollers' route," the "Power" Theatre, last week, is now history, but what interesting history it is for the enthusiastic members to point to the way Edie Jane, Rosa St. Denis, Stuart Barnes, Wilton Layne, Al and Fanny Steedman, Natalie and Farrari and half a hundred others came to the front with wonderful entrance. "The Nat Club," staged by Louis J. Howard, introducing Major Funkehauser, Weber and Fields, Mayor Thompson and Senator Lewis, with Herbert S. Benton, liberally conspicuous in the cast, was the hit of the bill.

PAINTER (S. P. Gorman, mgr.)—Dark.
COFF (U. J. Hermann, mgr.)—"Everyman's Castle," fourth week.

POWERS (H. C. Gorman, mgr.)—Edith Barrymore, in "Our Mr. Pendergast," fifth week.
BLACKSTONE (Edwin Wagner, mgr.)—Dark.

GARDNER (John J. Gorman, mgr.)—"Experiences," seventeenth and last week.

ILLINOIS (A. Pilon Jr., mgr.)—Montgomery and Stone, in "Chin Chin," twelfth week.

OCURIE (George C. Warren, mgr.)—"So Long, Letty," tenth week.

CHICAGO (John J. Garrity, mgr.)—Dark.

GRAND ORCA (Horn, mgr.)—Dark.

JULIA ARTHUR, in "The Eternal Magdalene," third and last week.

HERBERT (Will Spink, mgr.)—Week of 10 vendell.

NATIONAL (J. P. Barrett, mgr.)—Week of 10 vendell.

THE LOTS (Wm. Roca, mgr.)—Week of 10 vendell.

HATWATER (L. H. Mark, mgr.)—Week of 10 vendell.

STOCK BURLESQUE (Edw. Beatty, mgr.)—Week of 10 vendell.

BROADWAY BELLES (Edw. Beatty, mgr.)—Week of 10 vendell.

GATLEY (R. S. Schoender, mgr.)—Week of 16 vendell.

OFFER 688 (C. L. Walters, mgr.)—Week of 16 vendell.

STAY AND GATLEY (C. L. Walters, mgr.)—Week of 16 vendell.

CHICAGO'S BIGGEST THEATRE.

(Special to THE CLIPPER.)

Paradoxical though it may seem, Chicago's biggest theatre (biggest in the city) is the theatre of production, faithfulness of staging and originality of title contains less than one hundred acts, nearly all of which are called the Chicago Little Theatre, but the select circle of drama lovers who patronize it do not mind the "Tour flights up and walk around the hall," because they find in its narrow confines more food for thought than is frequently exhibited at mammoth houses. And the tiny playhouse is more than breaking even from a self-supporting standpoint.

Three of the four current offerings are from the pen of VERA ALLEN, who is a Chicago society woman who lays bare the side of the Chicago society woman who writes written plays, which, while lacking the finishing "touch" so essential to professional production, may be classed as dramatic "photographs"—snapshots taken by an expert photographer who carefully portrays things as she finds them.

"The Letter" (opening playlet) shows how a novelist won the love of a woman who, though she had many years, had no real connection with her husband. A posthumous letter brings about exchange of confidence between the novelist and the husband. The novelist's dramatic requirements would necessitate some action on the part of the husband upon discovering that the love the novelist had his deceased wife was really meretricious. The acting was splendid throughout.

"The Bachelor" is an intensely realistic sketch, showing the unique idea of a bachelor summing a merchant, a doctor and a poet to his "house of mourning" and revealing clandestine affairs with the wife of each. The reading of the dead bachelor's explanatory missive, with his body in the room, proved indecisively humorous despite the gruesomeness of the scene. Fine material for a climax was supplied in the fact that the bachelor had been intimately associated with only one of the women. The manner in which the three men graced at the corpse created a fine interest.

"Extreme Uction" revealed a prostitute dying in a hospital ward, worried of the attention bestowed upon her by a society lady and a Salvation Army inmate, because she had been told that she might express sorrow for her sins before her death. A woman of the street, before her death, worthy of admission to heaven, whereas her heart felt full of what was coming rather than regret for what had occurred. The doctor, who was gratified by stating that nobody was in a position to know where repentance was essential, and that the woman had already endured a brighter light in another world. Curtain closes upon pledge exacted from unfortunate girl that she would do her utmost to inform doctor regarding adventures in spirit world.

"The Grashopper" (adapted from the French) by the author of "The Letter" was a masterpiece of grammar. It told of a bachelor inducing a married woman to accompany him upon a maritime excursion. The Grashopper, a doctor, after having shown both him from the rocking of the boat and regret the rash adventure. All dialogue is exchanged as the principals have been spotted to spot because of the rocking of the boat. The lines are very witty, the acting superb, particularly that of the adventurous wife, whose fondness for her impetuous lover grows in inverse ratio to his aversion for her as seducement claims them. This act, transcribed to the Police Theatre would doubtless prove a distinct box office vendell season.

Though the program is so arranged that the company, rather than the individual, is the star, stellar performances, this is really quite unnecessary, as all principals show a surprising fund of knowledge and wit, and the director, who preside in "Extreme Uction," and that of the wife in "The Grashopper," widely varied in character, is as near perfection as female ability can attain.

proach. The male talent was splendidly cast in all the sketches reviewed.

Gasper,

CHICAGO HARMONY NOTES.

PERCY HERR.

Percy Herrick, "the composer with staidly poverty," was in Chicago last week, making a hit at the Majestic. Percy always feels sentimental upon returning to his native city, because such visits remind him of the time when he wrote manuscripts at say old price. Chicago is proud of Percy, because he is one of the city's favorite sons who made good here originally and is now making good after leaving us, which is the usual performance of a "Chicago graduate."

BOSLEY WORKS HARD.

When it comes to downright hard work, few local managers measure up to the price set by Sig. Bosley, now performing noble deeds for Shapiro, Bernstein & Co. An indefatigable worker, Sig. takes great pleasure in making some the "York Wife" as popular as they ought to be.

ACTORS ALL.

The way John Barter's review went over at McVicker's last week speaks well for the boys and the girls. John Barter, who has been working under the banner of the McKinley Music Co. E. Clinton Keithley's return to the stage has been a great success. In respect, the popular professional manager proving an enormous asset to the act. Jack Frost, the ambitious actor, who has been making a splendid advantage also. John Barter himself moreover the opportunity to employ his well known effective method of acting, which has been of great creative advances. Eddie Kavanagh and the rest of the jolly bunch did so much to make the incomparable review of the big success it proved to be. No wonder bookings are almost no time getting in touch with Manager Sam Herman, upon witnessing the way they "cleaned up."

ACTORS' GISTS AROUND.

Thomas J. Quigley, William West, best bit in Chicago, is gradually earning the common. Grand Opening Quigley, for no theatrical opening of importance is called "the grand opening" of the grand senior of Chicago pinger-managers. Like the entire Will-o'-the-wisp, Tom is here, there and everywhere.

HODKINS WITH PANTAGES.

Charles E. Hodkins is now located at the Pantages office, Chicago, and is providing vendell for Broadway. Hodkins is now making a hit in show from town to town without any loss of time. He is putting together some fine shows. Acts now on the time line. The "Power" Theatre, "The L. Gregory Troupe, B. C. Circus," "The Stars of the Movies," George F. Allen's "Cheyenne Minstrels," Five Valentines, "Cora, Everett's monkeys, Australian Vales, Namba Japs, Datto Free and company, Reed, St. John and Nourse, Blair and Crystal, Mattie Lockette, Nettie De Courcier, etc.

ACTORS AND ORGANIZATION.

The Empress, Des Moines, is giving White Rats the preference, but the fact that some individual member of an offering of some particular act does not belong to that organization does not keep the act from being given by John, president of the Associated Booking Agency.

When non-union acts are looked at the Empress, in that city, there is an effort made at Des Moines to get the people to join the W. R. A. U. A great many new members have been secured for the White Rats this way.

The official status of the Empress, in Des Moines, is given at last. The affair is made clear following a letter from the Empress to the MGS-West Vendell Managers' Protective Association.

"ANY MAN'S MISTRESS," the new play by W. C. Herman, produced by Halton Fowler, will play a week at the National, in Englewood, before the end of the season.

BERTHA SHERBORN'S "SUNSHINE SIX," a feature of one of the Pantages road shows, is an all-girl musical act which follows after the style of "The Six American Beauties."

CHICAGO VAUDEVILLE.

AMERICAN.

FRANK LOUGHEAN, working on full stage, was chosen for opening night. Alfred drew pictures on stage in a small wooden box, and then threw the pictures. His efforts were highly appreciated, and his cheerful way of working drew a large crowd. The Benington Sisters, two pretty Irish girls, drew a real treat with their singing and piano act. The taller girl is a genuine act of the piano and possesses a splendid voice. She sings "The Letter That Never Reached Home," putting it over to tremendous applause. The smaller one had a very cute way about her and delivered songs in big time rhythm. "Can't Get Along With or Without Them," "Old Fashioned Waltz," and "Hawdiddle Cui," the latter, "If You Only Had My Disposition," and scored very big.

Hogers, Pollock and Rogers repeated their former success.

Arthur Riebert offered a blackface monologue, and was laughing his head off. "The Two Faces of Riebert's" Marvellous Marchers closed the bill, and held the crowd until the final call of the curtain.

LAST HAY.

Van Cello, a newly dressed young man, opened the show with a routine of hand and feet juggling. Van opened, juggling three sharp axes, and then juggling a bottle with a set of twelve medals. **La Roy and Mabel Hart** in a high class vocal act, scored with a new song, "The Two Faces of the Act," and the pleasure of gaiters at a beautiful lady with whom they sing a duet. The man, dressed in full dress suit, and the woman, dressed in many high class gowns in vogue today. They open with an original song, "The Two Faces of the Act," and "Sweet Adeline," which are very popular. **Memo Moore's "Big Sisters"**, billed as a fun and melody song, would do much better with the "Memo Moore's." The big sisters of the act is **Halley Neider's number**. "Last Year's Time" and "Friend and Darning" scored the next hit of the evening with their parodying.

Al, a Hebrew comedian, holds his part well, and has a standing ovation. **Alvin**, who makes a very neat appearance. They had to sing six parades.

Bottomley Troupe, artistic artists, closed the bill with an exhibition of some very daring stunts.

VENUE.

LOUIS WADSWORTH, MGR.

A good show was what the patron required for the first half. Every time this keen eyed manager goes down to pick up the money, he is sure to see him come back with a big time bill, as **Mann Weather** is noted for his ability to juggle with his act.

They picked out three dainty girls for the former Hamlet Sisters and **Alvin** played, singing "Are You From the Stars" and "The Girl Who Dances" and "Cokeville Ball." The girls make a routine of dancing. They also sang "Your Wife" and "Cokeville Ball." The girls make three changes, each costume being prettier than the other.

Mingy and Klein scored the real hit of the bill with their routine of singing, talking and saxophone playing. Klein is a wonder on the saxophone, and plays a beautiful piece, "Mother" and "Don't Rile the Hand." **Miss Mary** has a very pleasing voice and rendered "Pauper of Mother Machine" and "Are You From Dixie." In a singing act, **Alvin** scored a little point, relating the need of a new Illinois State cap.

Princeton and Van, billed as "a page from the dictionary playing," deserve the billing, as they use slang and plenty of it in rapid-fire manner. The audience simply went wild about them, and the result was that they were the new big hit.

Morris and Alvin have been reviewed in these columns on several different occasions, and scored as usual.

Camille Trio closed the bill; went big. *Block.*

EMPRESS.

HARRY MCGRAW, MGR.

Morton Jewel Trio (two men and a girl) opened the show with a routine of hand and feet juggling. The trio make a good appearance, and have splendid harmony voices. They sang "The Girl Who Dances," "Morning, Noon and Night," went over big. They were the first to be seen on the stage.

West and Van scored offered a beautiful musical act and scored from the start. The two girls in several instances and prove that they can play almost any instrument.

La Doria (young lady) offered imitations of several well known artists with very little competition at low prices.

The Fair Co-Eds also entertained.

Farker and Butler (two men) (to Chicago) were the real hit of the bill. The act is dressed in a nifty style, and their character and songs are well adapted. **Alvin Butler** makes a stunning appearance in her array of costumes. **Farker**, who knows how to wear clothes and sing, makes act a big time offering.

Mingy and Klein, assisted by male partner, closed the bill.

CROWN.

Adams and Hicks opened the bill with an interesting routine of hand juggling.

Wolf and Mack offered a comedy sketch, with many funny situations.

Collier Bros. singing, talking and dancing, have a good routine of dances, but their comedy talk is poor.

Sullivan and Mayers offered a good singing and

talking act, neatly dressed, and made a good impression.

Marjorie also entertained.

Dorothy Beaud and **Bella** made good in closing position.

AMERICAN HOSPITAL NOTES.

RITA BAKER, wife of Harry Brown, entered the American Hospital several days ago and was operated upon by Dr. Thorak for appendicitis and complications. The operation was a wonderful success, and Mrs. Baker is getting along fine. Her husband has made hurried trips from Milwaukee to see her during this time.

IDA CORNWELL (Mrs. Gates), of the Besse Dainty company, is doing fine and will undoubtedly make a good recovery from her operation performed several days ago.

LELO HUNTER, who in private life is Mrs. Gus Adams, has left the American Hospital in a very good condition. Mr. and Mrs. Adams are stopping at the Grant Hotel several days before leaving town, and will be pleased to hear from their friends and see them.

CLAREN COLEMAN has been discharged and is at home.

THE mother of **Lilly Hughes**, a well known pianist, is making daily progress.

ETHEL MASON TOWNSEND, who has in previous years been connected with the theatrical circles, and upon whom Dr. Thorak performed a very serious operation several days ago, is well along on the road to recovery.

HARRY HORNIST has forwarded his check for \$500 this week, in payment of the ward in the new hospital. The ward is to be known as the "Benedict Ward," in memory of his dear mother.

CHAS DALEY, who is the wife of Joe Daley, are guard at the Hippodrome, is a patient, suffering with a bad case of erysipelas.

THE PALACE, Fort Wayne, Ind., finishes his season the last night in May, and will play musical stock during the month of June, getting **Boyle Woolton's La Salle Musical Comedy Co.**

Adams will become a tour of the Southwest Vaudeville Managers' Association, placed by **Edgar Dudley**.

The second annual benefit of the American Theatre Hospital takes place at the Auditorium, in Chicago, Sunday afternoon, May 14, and a program is being prepared which promises to be the finest thing of the kind ever issued. An embargo cover will set it off, and is so arranged that the blocks can be used in future years, identifying the last night in May, and will play musical stock.

Mr. and Mrs. BOBBY SHERMAN spent a few days in Chicago recently before joining **Gulmuen's Stock Company**, which travels out of Logansport, Ind.

STORM and MARSTON will tour the Pantages Circuit.

VAUDEVILLE FOR IMPERIAL.

The Imperial Theatre, on the West Side, operated by **Frank P. Glavito and Edw. Rowland**, inaugurated a policy of high class vaudeville, commencing Sunday, April 16. This house has long been one of a chain of theatres in Chicago playing State & Havlin attractions.

James Mathews, of the Pantages office, is supplying the vaudeville. There will be no change in the management.

WILLARD JARVIS' "SIX SERENADES" are touring the Pantages theatre.

"THE DIVORCE QUESTION" opens at the Crown, and after a few dates in the Middle West, goes on the Pantages Circuit.

LOUISE WILLIS is with J. Harvey Orr's "Million Dollar Doll," a one night stand show.

WILLIAM DOBS, "The Man That Grows," has been given a week at the Grand in St. Louis, Mo., by **Eddie Sharpe**, of the W. V. M. A.

MAXINE ALTON spent a few days in Chicago before the act opens on the Pantages tour.

HARRY L. MINTURN is to take **Julian Hittinger's** role in "The Fascinating Widow," which is to play the Victoria Theatre for one week this Spring.

THE LEO, FRIST MUSIC CO. has taken the entire third story of **Cohan's Grand Opera House Building**.

THE FRIARS' FROLIC will be held at the Auditorium, in Chicago, June 4.

THE KEOUGH SISTERS, who are on the **Hodkins Circuit**, are singing "Don't Bite the Hand That Feeds You," and report big returns for the number down that way.

PEPPLE & GREENWALD'S "ALL GIRL REVIEW" has Eastern bookings which include several weeks in New York.

WILLIAM GROSS will work his way to Chicago shortly with a new act known as "The Keystone Cops," in which he will be featured.

THE ERIC, Danville, Ill., recently passed to the control of **D. W. Maurice**, who has the Family, at Lafayette, Ind.

THE LYRIC MINSTRELS, under the direction of **Harry B. Marshall**, will play a short season in the late Spring, and will later use moving pictures in **Mr. Marshall's** amusement place, Indiana, Pa., now being planned.

HARRY HOLMAN played the Columbia and Olympic circuits, April 14.

REGISTER YOUR ACT.

PROTECT WHAT YOU ORIGINATE.

THIS COUPON will be submitted and attached to your material, and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being contributed.

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Act Builders — Salaries
THAT'S WHAT THESE SONGS ARE; EACH
OF THEM AN ABSOLUTE "TRIED AND FOUND"
THEY ARE JUST WHAT

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**MY WONDERFUL LOVE
 FOR THEE**

Ernest R. Ball's latest 12-8 ballad
 and one of his best

**ON THE OLD BACK SEAT
 OF THE HENRY FORD**

One of Will Dillon's best—full of laughs

VICTOR HERBERT and
 HENRY BLOSSOM'S

Beautiful Waltz Song

KISS ME AGAIN

Made famous by FRITZI SCHEFF

HELLO, FRISCO

I Called You Up To Say Hello!

THE TWO BIG HITS FROM
 BY ARRANGEMENT WITH T. H. B.

AD TO

y Raisers

AND EVERY ONE
"GUILTY" SUCCESS



A LITTLE BIT OF HEAVEN

SHURE THEY CALL IT IRELAND

In a class by itself---"nuff sed."

MOTHER MACHREE

The Irish "gem"---it will never grow old

ARE YOU FROM DIXIE?

Greatest of all "Dixie" songs

BYE, GOOD LUCK, OD BLESS YOU

Known as the "good-luck" song--
sweeping the country

SHE'S THE DAUGHTER OF MOTHER MACHREE

Just as big a hit as her dear old mother

THERE'S A LONG, COME BACK TO ERIN, LONG TRAIL MONA DARLING

A great London hit---wonderful
quartette chorus

A rattling good Irish march song

TOO-RA-LOO-RA-LOO-RAL

T YO' HEAH ME IN', CAROLINE?

Lightful Southern serenade number

THAT'S AN IRISH LULLABY

The sweetest song of its kind Chauncey Olcott
ever sang

NOW RELEASED

HOLD ME IN YOUR LOVING ARMS

ZIEGFELD FOLLIES 1915
AND FRANCIS DAY & HYPER

MY GRANDFATHER'S GIRL

BLANCHE RING'S Big March Hit

WITH THE 3 BIG HITS NOW GOING

"WHEN IT'S ORANGE BLOSSOM TIME IN IRELAND"
 "THERE'S A QUAKER DOWN IN QUAKERTOWN"
 AND
 "JOHN GET A GIRL"

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JOE MORRIS MUSIC CO.

JACK MENDELSON, our Manager, will be glad to welcome all our friends.

(Continued from page 25.)

Norton & West
 "At the Seashore"
 (Two to Bill)

Kennedy & Melrose
 Wood & Wyde
 Grette & Grette
 Mr. & Mrs.

Gordon Wilde
HARTFORD, CONN.
Palace.

First Half
 Arthur Oert & Dolly
 Holly Hollis

Second Half
 Brown, Harris & Brown
 Leila

Palmer, Ashby & Co.
 Midland, Follier

First Half
 Martin, Lady & Roy
 Kolb & Harland

Second Half
 Wilson-Franklin & Co.
 Dr. Frederick Cook

Gordon & Scarth
 NEW HAVEN, CONN.

Palace.
First Half
 The Valedons

Second Half
 Wood & Wyde
 Ceras & Gossart

Palmer, Ashby & Co.
 George's Men

First Half
 Faley & O'Neill
 De Latham & Co.

Second Half
 Lloyd & Britt
 Smith & Smith

Palace.
First Half
 Kennedy & Melrose

Second Half
 Penny Noodle Trio
 Grette & Grette

Palmer, Ashby & Co.
 Kullera Brothers

First Half
 Norton & West
 Belle Brant

Second Half
 Three Ellisons
 (Two to Bill)

SCRANTON, PA.
Palace.

First Half
 Aerial Shows
 Johnson & Crane

Second Half
 De Latham & Co.
 George's Men

First Half
 De Latham & Co.
 George's Men

Second Half
 De Latham & Co.
 George's Men

Palace.
First Half
 Wing & Al Co.

Second Half
 De Latham & Co.
 George's Men

Palmer, Ashby & Co.
 Kullera Brothers

First Half
 Norton & West
 Belle Brant

Second Half
 Three Ellisons
 (Two to Bill)

SCRANTON, PA.
Palace.

First Half
 Aerial Shows
 Johnson & Crane

Second Half
 De Latham & Co.
 George's Men

First Half
 De Latham & Co.
 George's Men

Second Half
 De Latham & Co.
 George's Men

Last Half
 The Valedons
 Howard Sisters

Palmer, Ashby & Co.
 George's Men

First Half
 De Latham & Co.
 George's Men

Second Half
 De Latham & Co.
 George's Men

Palmer, Ashby & Co.
 Kullera Brothers

First Half
 Norton & West
 Belle Brant

Second Half
 Three Ellisons
 (Two to Bill)

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 George's Men

Second Half
 De Latham & Co.
 George's Men

Palmer, Ashby & Co.
 Kullera Brothers

First Half
 Norton & West
 Belle Brant

Second Half
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 (Two to Bill)

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 Belle Brant

Second Half
 Three Ellisons
 (Two to Bill)

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 George's Men

First Half
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 George's Men

Second Half
 De Latham & Co.
 George's Men

Mills & Moulton
 Grah & Randall
 Lita Gould

Palmer, Ashby & Co.
 George's Men

First Half
 De Latham & Co.
 George's Men

Second Half
 De Latham & Co.
 George's Men

Palmer, Ashby & Co.
 Kullera Brothers

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 Belle Brant

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 George's Men

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 George's Men

Second Half
 De Latham & Co.
 George's Men

Willing Barnum
 H. & Leonard
 Lillian Watson

Palmer, Ashby & Co.
 George's Men

First Half
 De Latham & Co.
 George's Men

Second Half
 De Latham & Co.
 George's Men

Palmer, Ashby & Co.
 Kullera Brothers

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 George's Men

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Second Half
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 George's Men

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NOW, AS ALWAYS, THE GIANT OF ALL AMUSEMENT INSTITUTIONS
Eclipsing its former triumphs a hundred fold

RINGLING BROS.

WORLD'S GREATEST SHOWS

AND NEWLY ADDED

Magnificent FAIRYLAND SPECTACLE

"CINDERELLA"

Continuing to amaze the Greatest Audiences in Circus History, with its Multitudinous New and Mighty Marvels in Chicago's Mammoth COLISEUM BUILDING, prior to entering upon its

33d ANNUAL TOUR OF AMERICA

STOCK SCENIC ARTIST

THAT CAN PLAY RESPONSIBLE PARTS
INVITES OFFERS

C. E. MONTGOMERY,
17 East Taylor St., Shelbyville, Ind.

WANTED Quick. For No. 2 Company. Regular Tom People in all lines. Woman with Child for Eva. Male Pianist, to double stage. Man for Props, handle stage and play parts. Specialty People preferred. State all first letter, lowest salary, etc. Strictly absolutely essential. Address: SHADRICK-TALBOT DRAMATIC STOCK CO. Week April 11, Wellington, Ont., Canada. April 24, 25, 26, Bancroft, Ont., Canada.

THE FIVE FLORIMONDS just returned from Publishers' Circus, in Cuba, where they played all Winter, and will open May 1 on the Pantages tour in Winnipeg, after which they are booked to play twelve weeks with Harold Cox in parks and fairs. In November they will sail from New York to play the Seguin tour in South America for a long engagement. These contracts were arranged by their American manager, Richard Pitro.

W. E. WHITLEY was presented by Newark Lodge of Elks, No. 21, with Elks Social headquarters, April 10, at the Lyric, Newark, N. J.

C. E. BRAUN, of the Margaret Anglin Co., which closed at Chicago, April 2, is spending the Summer at Terre Haute, Ind.

BORN to Mr. and Mrs. Harold Forbes (Forbes and Bowman) a son, on April 6, at their home, at Lynton, Ontario, N. Y.

MRS. MONTE HOWARD is slowly recovering from a severe attack of acute tonsillitis. Her speedy recovery is looked for by her many friends.

CHAS. K. CHAMPLIN and H. M. Addison are spending Holy Week in the city arranging for plays to be held by the Chas. K. Champlin (theatrical) Co., and the Chas. K. Champlin Special Stock Co., during the coming season. Mr. Addison will again have the management of Mr. Champlin's Special Co.

WANTED!!

For Maurice Jacobs' Company

In a Grand Spectacular and Scenic Revival of the
Funny Trick Pantomime

"HUMPTY DUMPTY" UP TO DATE

Animal Acts, Pantomimists, Premier Danseuse, Chorus Girls, and Specialties, suitable for Above Production.

Address,
with references, **JAS. J. ARMSTRONG**

SOLE REPRESENTATIVE

Suite 205, Columbia Theatre Bldg., 701 Seventh Ave., New York

WANTED to join on wire for the EDWARDS-WILSON CO.

Good Jerryville Man, capable of playing some lead. Good General Business Man, who can handle good line of characters. Those doing Specialties given preference. Also Good Piano Player (Main, one doubling stage preferred. Put all what you can do and mention salary. Make it low, it's sure on here. Show goes under canvas May 1. Bohemians at once. Bosses, Chasers and Discouragers don't last long here. You must be a gentleman and stand to your own business.

Address: EDWERT EDWARDS, Mgr., EDWARDS-WILSON CO., Myerville, Ohio, week April 17; Wilmington, Ohio, week April 24.

HALF TONE ILLUSTRATIONS.

WORK was begun this week on the new Garden Cuts can be inserted in reading pages. Theatre, Charleston, S. C., under the management of the Pastime Am. Co. The policy of the theatre Double Column.....\$25 has not been announced yet.

THE PINCH HIT OF SONGDOM

LOVE YOU
That's one thing
I know

In about next Saturday's game there will be a new "hit" by the same "batters."
HAWAII'S FAVORITE LOVE SONG

"MY OWN IONA"

(Mal-ona-Iona)

Other "home runs" are "My Sweet Adair," "Maid of My Heart," "Painting That Mother of Mine," "Caddie-de-Mooch," "I'm Going Back to Those I Love in Ireland," etc., etc.

Remember this title—it will never be forgotten
"SHADES OF NIGHT"

Jos. W. Stern & Co.

L. WOLFE GILBERT, Mgr. Prod. Dept.

1556 BROADWAY

A few steps from Palace Theatre bldg.

CHICAGO: 145 N. CLARK STREET
All Mail—102, 104 W. 34th St., New York City

NEW YORK



AT BAT
L. WOLFE GILBERT
TEAM MATE
ARNDT FRIEDLAND

CIRCUS

B. & B. CIRCUS DRAWS RECORD CROWDS.

The Barnum & Bailey Circus goes merrily on its way at Madison Square Garden, where, incidentally, it is breaking all records for tented shows in that big resort.

Never since the first time a circus played in the Garden has the attendance been so gloriously big for at every performance since the opening matinee, on April 6, when a big, but not a crowded auditorium was present, it has been practically a sell out.

This circus, this year, is good from start to finish. While there is no "filler" or so one that stands out beyond its fellows, there is scarcely an act on the entire bill that cannot be counted a feature.

The clown stunts are particularly good this year, and the show impresses the spectator in every way as a real up-to-date circus.

INGRAM TENT SHOW.

Francis M. Ingram has bought a new canvas theatre, 30x100 fourteen ounce army khaki. Marquee, proscenium and trimmings especially designed, and all new scenery. The company is now rehearsing. Hosts: Mr. and Mrs. Billy Ireland, Mr. and Mrs. Billy Sousa, Larry Johnson, Bert Anderson, Adam Funk, Mr. and Mrs. Oleson and Mr. and Mrs. Ingram.

ROSTER OF THE ADVANCE CAR WITH SPARKS' CIRCUS.

C. S. Clarke, car manager; Milton Bahr, boss billposter; and Fred Bowers, Chas. Flunder, Frank Powers, Ned Bolt, Willis Busby, Geo. Ferrell, Geo. Chestnut, Wm. Falconberg, Fred Kettler, John Hart; Chas. Maule and Ned Taylor, joiners; Eugene Davis, Hibbs; M. D. Pinney, programmer; Jess Rowcock, postmaster; John Woody, chef; Geo. Washington Johnson, porter.

The staff in advance of car includes: T. W. Ballenger, general agent; J. C. Tracy, local contractor; Jas. M. Bosch, assistant local contractor; F. T. Powers, special agent.

INDOOR CIRCUS.

CLEVELAND, O., April 18.—Harry Du Rocher, of the Gordon Square and Liberty Theatres, gave the patrons of those houses an indoor circus. Among the artists chosen around which to form the entertainment, which includes a brass band and freaks galore, are: Ray Thompson's horses, four pretty Showbreds; the Casting Campbells, cabaret dogs, the Russells and "Flat Iron," the famous clown.

The decoration of the theatres covered the circus idea. The carpets and floors were covered with canvas, and the front of each house was so arranged that it looked like the entrance to white tops.

TEXAS BILL'S WILD WEST SHOW.

Roster: Clyde E. Anderson, manager; Wm. J. Luton, general agent; Brad Riley, treasurer; John Doughty, railroad contractor; John Thomas, local contractor; Frank Thomas, guest agent; Ed. Feldman, manager side show; Howard Brown, special agent; Dave Fraser, hand leader; Barney

Carr, superintendent privileges; Charles Nut, reserved seats; Joe Sigman, superintendent stock; Walter Raymond, twenty-four hour man; Tom Brady, superintendent props; Bill Hubbert, blacksmith; James Parus, boss carpenter; E. Glover, manager car No. 1; Robert Doll, manager car No. 2; Al. Davis, opposition agent, and George Price, superintendent working crew. Show opens late in April.

CIRCUS LICENSE REDUCED.

The circus license at Louisiana, Mo., was reduced from \$50 to \$10, week of April 10. It became a city ordinance by a vote of five to four. Councilman F. A. Emerson fathered it.

ADVERTISING CAR No. 1, of the Barnum & Bailey Circus, arrived in Philadelphia last week. The show plays week of May 1 at Nineteenth Street and Hunting Park Avenue.

MANY of the Barnum & Bailey show folks will enjoy a circus outing, to be given by Harry La Pearl at his Cedar Manor Hall, Long Island.



A GROUP OF RAGENDECK-WALLACE CLOWNS.

WE CAN SAFELY SAY WE HAVE THE BIGGEST BALLAD HIT IN AMERICA TO-DAY

ALL I WANT IS A COTTAGE SOME ROSES AND YOU

Words and Music by CHAS. K. HARRIS

Orchestrations in any key now ready. Dance arrangement now ready as an old time waltz for orchestra.

CHAS. K. HARRIS, Columbia Theatre Bldg, 47th St., & Broadway, N. Y. City
MEYER COHEN, Gen. Mgr.

BOONE & LeVARD

Want Versatile, experienced performers. Lady Singers and Dancers; Piano Player. Must be light reader. Comedian, double B. Brass and O. All must be on the part on and off. Boozers, clowns and funny lay off. Advance Agent, not stiff in the arm. W. A. Wilson write quick. No tickers advanced to anyone. Address BOONE & LeVARD, Mgrs., 607 East Washington St., Syracuse, N. Y.

WANTED BOWDISH BIG STOCK CO. Season 17th FOR Business Men; Heavy Man; Juvenile Man. All doing Specialties. Piano Player, doubling Band, Leader of Band and Orchestra; Actors, doubling B. and O. and Specialties given preference by ANDREW McDEVAIN JR. Secretary of Committee, care Tarrytown Daily News, Tarrytown, N. Y. opens May 8. Salary must be low. We pay all. Pay own salary. BOWDISH BIG STOCK CO., Brookville, Pa.

Union Hose Co.

of North Tarrytown, N. Y.

Is desirous of securing a Carnival. Representative kindly communicate with ANDREW McDEVAIN JR. Secretary of Committee, care Tarrytown Daily News, Tarrytown, N. Y.

WANTED

REP. PEOPLE for Canvas Show full company, including Director. Those doing specialties preferred. Week stands. Everybody else on lot. Pay for your own room. Full particulars and lowest salary first letter. WOODWARD & WEST, Empire, Mich.

SONG-BOOKS

BEST ON MARKET
\$7.50 per 1000

Large Size, 10x14 1/2 x 2 1/2. Send Stamp for Samples
221 W. MADISON ST.
Harold Rossiter Music Co. CHICAGO, ILL.

HUNT STOCK CO. UNDER WANTS

People for Rep. Gen. Bus. Man with Specialties. Gen. Bus. Woman with Specialties. Comedian, double B. Brass and O. All must be on the part on and off. Boozers, clowns and funny lay off. Advance Agent, not stiff in the arm. W. A. Wilson write quick. No tickers advanced to anyone. Address BOONE & LeVARD, Mgrs., 607 East Washington St., Syracuse, N. Y.

HUNT & BREED, Bangor, Mich.

WANTED, FOR GINNIVAN'S DRAMATIC COMPANY UNDER TO JOIN AT ONCE. MAN AND WOMAN FOR LEADS AND CORNER. Must be young, single, capable and dress your parts. Those who Double Brass preferred. Silence & polite reception. FRANK R. GINNIVAN, Ashley, Ind.

WANTED, FOR WEEK STAND REP. UNDER CANVAS

CHAR. MAN to double Cornet, Clar. or Trombone in orch. MUSICIANS to double on canvas. Tell all in first letter. Rehearsals May 6, Princeton, Ill. Write EARL G. GORDINIER, Neelyville, Mo.

AT LIBERTY-- APRIL 29

Light and Character Versatile Leads or Specialties, wardrobe and ability All. Address 436 Broadway, Brooklyn, N. Y.

AT LIBERTY-- HELEN K. MAY

Character, Harlequin and Gen. Bus. First class Stock or Rep. Write or wire with offer. Can join on wire. HELEN K. MAY, 318 Washington Ave., St. Louis, Mo.

For Lease or Rent

GRAND OPERA HOUSE MACON, GA.

FOR TERM OF YEARS. For Particulars Address

C. D., No. 121 West 39th STREET, NEW YORK

WANTED

Actors, Musicians, Privilege and Workmen

Soubrette and Character Woman with Specialties preferred; Two Cornets, Drum B. and O.; Other Stages; Versatile Specialty People, Billposters, Workmen, Privilege Men. Two car rent Show. Bank reference. Sober, reliable people address

BILLY BENNETT'S CIRCUS DRAMA
MILAOA, MINN.

AT LIBERTY--SCENIC ARTIST

FIRST CLASS STOCK AI ARTIST

Sober, reliable and experienced. Write or wire O. S. DAVIS, Artist, Advance, Indiana.

STOCK PEOPLE WANTED

FOR PERMANENT STOCK, AT NEWPORT NEWS, VA., AND ROAD NEXT SEASON

Leading Woman, Second Woman, capable of playing some Character Woman and Man, Comedian and Soubrette, Heavy Man and Juvenile Man and others. Scenic Artist to play bits. Pickers, if known you. Two bills a week. None but good dressers on and wanted. All former members of Starkey Players, write. State all first letter, who you have been with, etc., and lowest salary. Long engagement to those making good. Write or wire W. H. STARKLEY, Director. St. W. NEWPORT, Hotel Newland, Norfolk, Va.

NOTE. HOUSE MANAGERS Contemplating Playing Musical Tableids

We have fifty First Class Musical Tableids, with three to six complete changes of bill; special scenery, complete cast, good dress shows at reasonable terms. Tableids now doing business in such theatres not able to show a profit with Vanderville or Motion Picture policy. Can furnish shows throughout the entire Summer. Write, wire or show. GUY RTR, Springfield, Ohio.

P. S.—Can use a few more first class Tableids, and other companies suitable for our circuit from twenty to forty weeks, with short jumps. Can also use two capable producers who have scripts.

HELP! HELP! HELP! I NEED YOU

MR. HOUSE OWNER, I don't know you as yet, and you don't know me—BUT I WANT WORK. HAVE BEEN IN SHOW BUSINESS 17 years; travelling mostly. Have a wife and two children and want to locate some place between Chicago and Fresno. If you have anything within reason to offer after May 1, address J. FRANKLIN, care N. Y. CLIPPER, West 28th St., N. Y.

WANTED PEOPLE ALL LINES PERMANENT STOCK 2 BILLS A WEEK

SCENIC ARTIST, TO PLAY PARTS. Quick study, youth, appearance and ability essential. STOCK MANAGER, Victoria Hotel, New York City.

WANTED, FOR THE WM. F. LEWIS STOCK CO.

DRAMATIC PEOPLE IN ALL LINES. Man for Harlequin, Good Character Man, Character Woman, Good Comedian, with good singing and dancing specialties. A No. 1 Vanderville Man that can change for week. Man Piano Player with good catchy overtures, Three Good Characters. All people must be real ladies and gentlemen. Be able to act and have good wardrobe. Salary sure. Show opens May 11. Rehearsals start May 1. Address WM. F. LEWIS, Lock Box 99, Belvidere, Neb.

HARRY HOLMAN & CO.

ASSISTED BY BONNIE SORRA AND FRANK MERRILL

IN ADAM KILLJOY

By STEPHEN G. CHAMPLIN

After forty consecutive successful weeks on Keith, Orpheum and Inter-State Time, RETURNED TO NEW YORK Sunday, April 16, PLAYING TWO HOUSES OLYMPIC and COLUMBIA. On 7th at Columbia, Matinee changed at night to close the show. Not a customer walked out on us. TWENTY MINUTES of solid legitimate laughs. Five curtains. Audience still seated and applauding for more. Ask Jack Shea. He will tell you. This week, KEITH'S PROSPECT, BROOKLYN. Direction TOMMY FITZPATRICK.

THE HEIGHT OF REFINEMENT AND CLEVERNESS

DOLLY CONNOLLY

WILL SHORTLY APPEAR IN A PRODUCTION

JANET

HARRY

MOORE & DAVIS

IN SONGS OF YESTERDAY, TO-DAY AND TO-MORROW

Special Drop, Beautiful Wardrobe, Real Singing Voices.

Address CHICAGO OFFICE, THE CLIPPER.

MR. MAROUS LOEW PRESENTS

MASTER GABRIEL & CO.

With AL LAMAR

Direction IRVING COOPER

NAN HALPERIN

IN A CHARACTER SONG CYCLE

Direction M. S. BENTHAN

THE SINGING BEAUTY

A. L. SHAYNE

Assisted by TONY MARTYN

BOOKED SOLID FOR THE U. S. O.

Direction CLAUDE and GORDON BOSTOCK

THREE MARKWITH BROS.

MEADE, SHARP and LEWIS

SAXO SEXTETTE

Syncopated Saxophone Soloists.

Direction MAX HART

SPECIAL SCENERY, IN TWO SCENES—ELABORATE WARDROBE

J. C. BRAZEE PRESENTS THE MUSICAL COMEDIETTA

"AT OCEAN BEACH"

With BILLY BATCHELOR

12-PEOPLE-12

Closed Successful Engagement Pastages' Circuit, December 28. Opening Return Engagement April 23, at Spokane, Washington. THANKS TO J. C. MATHEWS

BELLE BAKER

Direction, EDWARD KELLER

THEATRE & THEATRE
MOST UP-TO-DATE COMEDY ACT
ORIGINAL FUTURIST DANCE

ERNEST DUPLAS is convalescing after an operation on his tonsils in Flower Hospital, New York.

ELSIE WILLIAMS and COMPANY are playing their twenty-seventh consecutive week on the U. S. O. time.

WINNIE HEFNER, step-daughter of Jack Shepard, has joined hands with John Zaiti for life. The couple keep house in the Bronx.

ENLARGED AND BEAUTIFIED

MOUQUIN'S

6th Ave., bet. 27th and 28th Sts., New York

MOST POPULAR FRENCH RESTAURANT

PARIAN CAFE. MUSIC 6.50 P.M. TO 1 A.M.

(In answering ads, please mention CLIPPER.)

MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

METRO LEAVES BOARD OF TRADE—QUITS ORGANIZATION AS RESULT OF CONTINUED FRICTION WITH BLACKTON INTERESTS—ROW OVER FORTHCOMING EXPOSITIONS IMMEDIATE CAUSE OF WITHDRAWAL.

WILL SUPPORT EXHIBITORS' LEAGUE AND GRAND CENTRAL PALACE EXPOSITION, MAY 1 TO 6—A. A. ROLFE TO PERSONALLY ARRANGE ARTISTIC DETAILS OF PALACE SHOW—METRO ADVANCES SEVERAL REASONS FOR STAND.

Metro quit the Board of Trade Friday afternoon, April 14. Left the magnanimous deal, as it were, and—just passed us for profits on our show—well, you!—actually fulfilled every detail of *The Clipping* forecast of what would come to pass!

Several weeks ago, in three columns, the story of Metro's trouble with the Vitagraph Co. over the engagement of the Drews, and its possible future effect on the Board of Trade, was duly chronicled.

At that time we explained how the Vitagraph, through its general manager, Joe Brandt, became involved in a controversy with the M. P. E. L. of A. over the matter of advertising the number of boxes the Universal would buy for the movie continua ball, held at Madison Square Garden, Feb. 19. Also we told how the Vitagraph tried to interest the Board of Trade in its battle with the League, and the latter's master stroke of threatened cancellation of Universal Western releases.

These apparently unrelated incidents all have a more or less direct bearing on the Board of Trade's action of withdrawal from the Board of Trade last Friday, contrary to what may seem to appear on the surface.

N. Y. EXPO. EXHIBITORS' PREROGATIVE.

Because the League of Organized Exhibitors really made the N. Y. Expo. practical through its literally testing out the idea three years ago, at the Grand Central Palace, naturally they figured the annual show in the city was theirs.

The Board of Trade, however, this year, with a calculating eye on the comfortable profits made by the Exhibitors' League, and the second Exposition, decided that the Board was the only proper body to put the show on in a sufficiently dignified and stately manner. The thought rapidly developed into a concrete proposition, and an Expo. to be held at the Garden, was duly announced. (The Board was to run the affair and generally boss things, for, as they reasoned quite logically—didn't the manufacturer buy the space for the booths without displaying their wares?)

But allowing this contention to be quite true the Exhibitors' League answered quite readily—didn't the exhibitor buy the space wares? Furthermore, wasn't the exhibitor just as much a factor in the ultimate success of any trade show by pursuing the aforementioned policy?

It was a pretty argument, and a problem really difficult for the Board to solve. They made an attempt to unnerve the exhibitors by displaying, by benevolently offering the Exhibitors' League a generous (if not of the profits. But the Board's idea of generosity and the exhibitors' understanding of the word differed radically.

And so—the League decided to beat the Board to it by a week, by having an Expo. of their own. And a lot much better, too, the story goes, and internal discussion, principally, it is understood, between the Exhibitors' League and the Board of Trade and the Metro, neither action being particularly friendly since Metro signed up Sidney Drew, while he was working for Vitagraph, by the simple expedient of offering the comedian about six hundred dollars a week more, it is said, than he was collecting at the Blackton plant.

Metro decided to cast its lot with the Exhibitors' League, and openly support the Palace Show, which signifies last the Garden show and the Board of Trade mean nothing at all in their single year of life.

R. A. Rolfe has been engaged to personally supervise the artistic details of the Palace Exposition.

METRO'S WITHDRAWAL FAIT.

The appended letter gives in detail Metro's reasons for quitting the Trade Board:

J. STUART BLACKTON,

President the Motion Picture

Board of Trade of America, Inc.

DEAR SIR: Metro Picture Corporation, together with all of its exchanges, hereby withdraws from membership in the Motion Picture Board of Trade of America, Inc., the withdrawal to take effect forthwith. Metro's reason is that it has no desire for further official connections with a body whose recent proceedings Metro regards as against the best interests of the motion picture industry. Metro cites, as a case in point, the endeavor on the part of the Board of Trade to take away from the exhibitors' organization without fair reason or excuse, the annual motion picture exposition, and the Board's endeavor to dictate to the founders of that annual institution how, if at all, the founders should participate in the management and the proceeds. Metro believes that a "thrill of the exhibitor" policy is unwise as well as unjust, and desires in its withdrawal to protest most earnestly against such a course. Metro has considered the facts carefully and is satisfied that no course other than withdrawal is honorable to itself or fair to the exhibitors. It is hardly necessary to say that Metro deprecates the conditions which have made this action necessary. We have the honor to be,

METRO PICTURES CORPORATION.

BRONCHO BILLY BUYS LONGACRE.

Gilbert M. Anderson, better known to movie fans as Broncho Billy, bought the Longacre Theatre, New York, last week. He will operate it in conjunction with H. H. Frayne, the former owner of the hotel.

The present policy of placing first class legitimate attractions will be adhered to.

Anderson will make his headquarters in the offices of the theatre building. It is understood that Anderson, who recently sold his Esplanade stock holdings to Geo. Brown for upwards of a million dollars, will shortly embark again in the producing end of the motion picture business.

MINORS' ADMISSION BILL DEFEATED.

Senator Gilchrist's bill, which would have amended the present N. Y. State law regarding the admission of children under sixteen to picture shows, was defeated in the Senate April 13.

The Gilchrist measure, if it had passed, would have allowed minors to attend movie shows unaccompanied by parents or guardians.

Police Commissioner Woods, of N. Y. City, was the principal opponent of the measure. Senator Elton Brown was also largely instrumental in having the children's admission bill killed.

BOSTON AGAINST HUGHES BILL.

Boston exhibitors are out with a strong protest against the pending Hughes National Censor Bill. The protest takes the form of a petition which the Massachusetts exhibitors have succeeded in getting some five thousand film fans to sign.

HARRY FOX SIGNS FOR PICTURES.

Harry Fox, the musical comedy star, has signed with the International Film Service to appear in screen comedies. His initial appearance will be made this Summer, directly following a short vaudeville tour.

BROOKLYN NOW IN M. P. E. L. OF A.

Leo Ochs, president of the New York State Branch of the M. P. E. L. of A. awarded a charter to the Brooklyn organization known as the Associated M. P. Exhibitors, Monday, April 10.

This official act makes the former Independent Association an active unit of the National M. P. E. L. of A.

At the meeting which followed the charter ceremony the following officers were elected: President, J. Manheimer; first vice president, J. Levine, and treasurer, M. Fox.

Another meeting of the latest M. P. E. L. of A. organization will be held at the Triangula Theatre Thursday, April 20.

NO LICENSE OR BOOTH NOW FOR TOY PROJECTORS.

Hereafter, according to a bill sponsored by Assemblyman Nathan D. Perlman, and signed last week by Governor Whitman, of New York, it will not be necessary for exhibitors to secure a license in N. Y. State to run a miniature motion picture machine which has an enclosed incandescent lamp illuminating the film when projected. The measure further provides that the film in use must be of the slow-burner sort.

Another Perlman bill signed by the Governor amends the law requiring the use of portable booths when this class of film and machine is used.

WILLARD-MORAN FIGHT FILM PROMOTERS HELD.

New York film men were startled by an announcement last week by several promoters who were alleged to have by a clever trick photographed the Willard-Moran fight pictures on American soil. The method proposed was supposed to have involved the erecting of a tent on the Canadian boundary line, and the films depicting the Havas contest were claimed to have been flashed across the dividing line, thus making them legally available for exhibition in America.

The Federal authorities thought differently, however, and ordered that the pictures be seized, and the promoters, including James Johnston, manager of Madison Square Garden, be placed under arrest.

MARYLAND CENSOR BILL READY FOR GOVERNOR.

Maryland's State Senate passed the censorship bill April 10, which recently was favorably acted on by the House.

The measure, which is now ready for the Governor's signature, and receiving mass will become immediately operative upon the passage of enactment of three censors at a salary of \$2,000 each per annum.

A fee of twenty-five cents for examining posters and slides for film advertising purposes, and an examination fee of \$2 a reel for all pictures reviewed by the censors, will be provided.

The State will appropriate \$12,000 to supply the censors, who are to be appointed by the Governor, with necessary offices, etc.

FEATURE FILM DIRECTORY.

EQUITABLE.
Feb. 21—"THE QUEEN OF HEAVEN" (Pathe), five reels.
Feb. 28—"THE VOICE OF HAPPINESS" (Pathe), five reels.
Mar. 6—"THE LITTLE TOWN" (Pathe), five reels.
Mar. 13—"MAX AND HIS ANGEL" (Pathe), five reels.
Mar. 20—"PARADE" (Pathe), five reels.
Mar. 27—"THE STRUGGLE" (Pathe), five reels.
Apr. 3—"HIS GOD" (Pathe), five reels.
Apr. 10—"THE CHAIN INVARIABLE" (Pathe), five reels.

WORLD FILM.
Mar. 6—"AS IN A LOOKING GLASS" (Pathe), five reels.
Mar. 13—"THE UNPARADOXICAL SIN" (Pathe), five reels.
Mar. 20—"THE SUNDAY SACRIFICE" (Pathe), five reels.
Mar. 27—"THE HAND OF PERIL" (Pathe), five reels.
Apr. 3—"HUMAN DRIFTWOOD" (Pathe), five reels.
Apr. 10—"THE PRIZE OF LIFE" (Pathe), five reels.
Apr. 17—"THE SOCIAL HOUSEWOMAN" (Pathe), five reels.

WM. FOX.
Mar. 6—"THE MARRIAGE BATTLE" (Pathe), five reels.
Mar. 13—"GOLD AND THE WOMAN" (Pathe), five reels.
Mar. 20—"THE ROMANIAN" (Pathe), five reels.
Mar. 27—"A WIFE'S SACRIFICE" (Pathe), five reels.
Apr. 3—"THE BLOOD AND THE BLOOD" (Pathe), five reels.
Apr. 10—"SCANDAL" (Pathe), five reels.
Apr. 17—"A MODERN THELMA" (Pathe), five reels.
Apr. 24—"A MAN OF BOWBOW" (Pathe), five reels.

METRO.
Mar. 6—"THE BLINDNESS OF LOVE" (Pathe), five reels.
Mar. 13—"LOVE" (Pathe), five reels.
Mar. 20—"THE LITTLE TOWN" (Pathe), five reels.
Mar. 27—"THE VOICE OF HAPPINESS" (Pathe), five reels.
Apr. 3—"THE LITTLE TOWN" (Pathe), five reels.
Apr. 10—"THE LITTLE TOWN" (Pathe), five reels.
Apr. 17—"THE LITTLE TOWN" (Pathe), five reels.

MUTUAL MASTERPIECES.
Mar. 13—"IN THE FIVE YEARS" (Pathe), five reels.
Mar. 20—"THE LITTLE TOWN" (Pathe), five reels.
Mar. 27—"THE LITTLE TOWN" (Pathe), five reels.
Apr. 3—"THE LITTLE TOWN" (Pathe), five reels.
Apr. 10—"THE LITTLE TOWN" (Pathe), five reels.
Apr. 17—"THE LITTLE TOWN" (Pathe), five reels.

MUTUAL.
Mar. 13—"THE LITTLE TOWN" (Pathe), five reels.
Mar. 20—"THE LITTLE TOWN" (Pathe), five reels.
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Apr. 3—"THE LITTLE TOWN" (Pathe), five reels.
Apr. 10—"THE LITTLE TOWN" (Pathe), five reels.
Apr. 17—"THE LITTLE TOWN" (Pathe), five reels.

FATHE.
Jan. 17—"THE LITTLE TOWN" (Pathe), five reels.
Mar. 6—"THE LITTLE TOWN" (Pathe), five reels.
Mar. 13—"THE LITTLE TOWN" (Pathe), five reels.
Mar. 20—"THE LITTLE TOWN" (Pathe), five reels.
Mar. 27—"THE LITTLE TOWN" (Pathe), five reels.
Apr. 3—"THE LITTLE TOWN" (Pathe), five reels.

PARADISE.
Feb. 21—"BARBANT" (Pathe), five reels.
Feb. 28—"THE LITTLE TOWN" (Pathe), five reels.
Mar. 6—"THE LITTLE TOWN" (Pathe), five reels.
Mar. 13—"THE LITTLE TOWN" (Pathe), five reels.
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Apr. 3—"THE LITTLE TOWN" (Pathe), five reels.
Apr. 10—"THE LITTLE TOWN" (Pathe), five reels.

MOLLY MAKE BELIEVE. (Pathe), five reels.
Feb. 21—"THE LITTLE TOWN" (Pathe), five reels.
Feb. 28—"THE LITTLE TOWN" (Pathe), five reels.
Mar. 6—"THE LITTLE TOWN" (Pathe), five reels.
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Mar. 27—"THE LITTLE TOWN" (Pathe), five reels.
Apr. 3—"THE LITTLE TOWN" (Pathe), five reels.
Apr. 10—"THE LITTLE TOWN" (Pathe), five reels.

STATE RIGHTS FILMS.

CALIFORNIA M. P. CO.
Feb. 21—"THE LITTLE TOWN" (Pathe), five reels.
Feb. 28—"THE LITTLE TOWN" (Pathe), five reels.

HAVER.
Feb. 21—"THE LITTLE TOWN" (Pathe), five reels.
Feb. 28—"THE LITTLE TOWN" (Pathe), five reels.

SUN PHOTOPLAY CO.
Feb. 21—"THE LITTLE TOWN" (Pathe), five reels.
Feb. 28—"THE LITTLE TOWN" (Pathe), five reels.

PHOTOGRAMMA CO.
Feb. 21—"THE LITTLE TOWN" (Pathe), five reels.
Feb. 28—"THE LITTLE TOWN" (Pathe), five reels.

SOL LESSER.
Feb. 21—"THE LITTLE TOWN" (Pathe), five reels.
Feb. 28—"THE LITTLE TOWN" (Pathe), five reels.

IVANS FILMS.
Feb. 21—"THE LITTLE TOWN" (Pathe), five reels.
Feb. 28—"THE LITTLE TOWN" (Pathe), five reels.

HANOVER FILMS.
Feb. 21—"THE LITTLE TOWN" (Pathe), five reels.
Feb. 28—"THE LITTLE TOWN" (Pathe), five reels.

PROGRAMS.

GENERAL.
Monday, April 24.
BIOGRAPH—"The World of the Poet" (Dr.), three reels.
SELIG—"The Woman Who Did Not Care" (Dr.), three reels.
SELIG—"Self-Defense" (Dr.), one reel.
LUBIN—"The World of the Poet" (Dr.), three reels.
VITAPHONE—"The World of the Poet" (Dr.), three reels.

SELIG.
Tuesday, April 25.
BIOGRAPH—"A Spring Chicken" (Com.), three reels.
ESSAN—"The World of the Poet" (Dr.), three reels.
KALEN—"The World of the Poet" (Dr.), three reels.
LUBIN—"The World of the Poet" (Dr.), three reels.

SELIG.
Wednesday, April 26.
BIOGRAPH—"A Spring Chicken" (Com.), three reels.
ESSAN—"The World of the Poet" (Dr.), three reels.
KALEN—"The World of the Poet" (Dr.), three reels.
LUBIN—"The World of the Poet" (Dr.), three reels.

SELIG.
Thursday, April 27.
BIOGRAPH—"A Spring Chicken" (Com.), three reels.
ESSAN—"The World of the Poet" (Dr.), three reels.
KALEN—"The World of the Poet" (Dr.), three reels.
LUBIN—"The World of the Poet" (Dr.), three reels.

SELIG.
Friday, April 28.
BIOGRAPH—"A Spring Chicken" (Com.), three reels.
ESSAN—"The World of the Poet" (Dr.), three reels.
KALEN—"The World of the Poet" (Dr.), three reels.
LUBIN—"The World of the Poet" (Dr.), three reels.

SELIG.
Saturday, April 29.
BIOGRAPH—"A Spring Chicken" (Com.), three reels.
ESSAN—"The World of the Poet" (Dr.), three reels.
KALEN—"The World of the Poet" (Dr.), three reels.
LUBIN—"The World of the Poet" (Dr.), three reels.

SELIG.
Sunday, April 30.
BIOGRAPH—"A Spring Chicken" (Com.), three reels.
ESSAN—"The World of the Poet" (Dr.), three reels.
KALEN—"The World of the Poet" (Dr.), three reels.
LUBIN—"The World of the Poet" (Dr.), three reels.

SELIG.
Monday, May 1.
BIOGRAPH—"A Spring Chicken" (Com.), three reels.
ESSAN—"The World of the Poet" (Dr.), three reels.
KALEN—"The World of the Poet" (Dr.), three reels.
LUBIN—"The World of the Poet" (Dr.), three reels.

SELIG.
Tuesday, May 2.
BIOGRAPH—"A Spring Chicken" (Com.), three reels.
ESSAN—"The World of the Poet" (Dr.), three reels.
KALEN—"The World of the Poet" (Dr.), three reels.
LUBIN—"The World of the Poet" (Dr.), three reels.

PICTURE PLAY REPORTS.

"SOLD FOR MARRIAGE."

PRODUCED BY FINE ARTS-GRIFFITH.
FIVE REELS.

Released April 21. By Triangle.

STORY—Melodrama. Russian and American locale. Written for screen by William Wing SCENARIO—Well constructed.
DIRECTION—Christy Cabana, director. See remarks.

ACTION—Interesting.

SITUATIONS—Some dramatic, theatrical in tone.

ATMOSPHERE—Russian atmosphere fine. Scenically impressive.

DETAILS—Well maintained.

SURPRISE—Good.

CONTINUITY—See remarks.

COSTUMES—Accurate.

ACTING—A. D. Sears does excellent work as the wicked uncle. Lillian Gish, featured player, too much inclined to be convincing at all times.

PHOTOGRAPHY—Great. Rain effects and storm wonderful.

LIGHTING—Excellent.

EXTERIORS—Natural and in accord with story.

BOX OFFICE VALUE—The picture on the whole is entertaining.

REMARKS.

There is something radically wrong with the makeups of the male characters in "Sold for Marriage." The inconspicuous noted seems to be up to the director.

For instance, A. D. Sears, as the unprincipled uncle, who tries to sell Maria (Lillian Gish) to a soldier who is willing to pay her for money, resembling fairly a typical Russian Kuznetsov.

According to the actors, the story relates altogether to Russian gentiles. If there were any Jews, they would be the queerest of the lot, expelled by several characters making the sign of the cross several times during the course of the picture.

Consequently, while it is lament the author intended to make the characters Russian gentiles, the actors evidently, of their own thought, did not.

As a matter of fact, there is a marked resemblance between the facial characteristics of the Russian gentiles and Russian Jews. To the uninitiated this detail will not matter, as the acting is excellent throughout.

On the other hand, the picture is excellent as far as its Russian atmosphere is concerned. The storm is a wonderful effect of comic realism, and when shown at the Knickerbocker called forth enthusiastic applause.

Whether the Russian peasantry are accustomed to sell their girls into marriage is a question. Possibly the incident in "Sold for Marriage" is an isolated instance of an unusual custom.

At any rate there are not enough Russians of the sort depicted in the picture play in this country to seriously bother about the ways and whereabouts of the subject.

"THE GREAT PROBLEM."

PRODUCED BY BLUEHIND. FIVE REELS.

Released April 21. By Bluebird Exchange.

STORY—Melodrama. Involving social reform.

Rather conventional story well told. Rex Ingraham, author.

DIRECTION—Rex Ingraham, director. On the whole, direction is good, barring some slips in detail.

ACTION—Interesting.

SITUATIONS—Some a trifle too long drawn out.

Dramatically interesting on the whole.

ATMOSPHERE—Slum scenes are good.

CONTINUITY—Fair.

SURPRISE—Fairly well maintained.

DETAILS—Not always properly attended to.

COSTUMES—Proper.

ACTING—Violent Lawrence, as the star, offers good performance. Good cast on whole.

PHOTOGRAPHY—Good.

LIGHTING—Average.

IF YOU ARE A
TRIANGLE
EXHIBITOR

and need assistance with your publicity or advertising work, let our Publicity Department be of service to you. We have a staff of experienced men for each drama release and every special help is at your service.

TRIANGLE FILM CORPORATION
Brokaw Building, N. Y. C.

EXTERIORS—Natural.

INTERIORS—Right.

BOX OFFICE VALUE—Entertaining picture. Not as big as some Bluebird but averages well.

REMARKS.

The "Great Problem" is a sort of psychological, sociological melodrama. It involves action reform and sedulously shows life in the slums and contrasting high society very well indeed.

The acting, while mostly of the dramatic sort is nicely relieved by an occasional bit of light comedy.

Among a well balanced cast the work of Howard and Creighton, Lloyd Adams, Dan Hanlon and Kittens Reichert deserves special mention. R. H.

"BLUE BLOOD AND RED."

PRODUCED BY FOX. FIVE REELS.

Released April 5. Fox Film Exchange.

STORY—Western melodrama. Conventional story

excellently well played and directed.

SCENARIO—Good.

DIRECTION—Boyd Welsh directed and produced on the whole a corking version of its kind.

ACTION—Very interesting and exciting all through.

SITUATIONS—Of the sure-fire sort.

ATMOSPHERE—Western atmosphere immense.

CONTINUITY—Not so great.

COSTUMES—Always holding.

DETAILS—Right.

ACTING—Boyd Welsh, as a young mer-dowell, is exceptionally good. Fine cast.

PHOTOGRAPHY—Excellent.

LIGHTING—Good.

EXTERIORS—Good Western style.

INTERIORS—Properly built and furnished.

BOX OFFICE VALUE—Clean A feature. Play it up.

REMARKS.

"Blue Blood and Red" is one of those good old-fashioned pictures in which the Eastern hero goes through all sorts of vicissitudes, and the Western hero goes through all sorts of vicissitudes.

A bit fight in which George Walsh, as the adventurous and full of pep and "Red" has more than enough human interest, heart interest and great round essentials to make it a first-class picture play.

"THE HALF MILLION BRIBE."

PRODUCED BY ROYAL-METRO. FIVE REELS.

Released April 21. By Metro.

STORY—Melodrama with a touch of society life.

Adapted from play, "The Red Mouse," by

SCENARIO—Good.

DIRECTION—Maurice DeRose.

ACTION—A trifle involved at times, but on the

SITUATIONS—Melodramatic. Convincingly played.

ATMOSPHERE—Well taken care of. Gambler's house raid excellent.

SURPRISE—Fairly well maintained.

DETAILS—Good.

CONTINUITY—Excellent.

COSTUMES—Right.

ACTING—Hamilton Revelle, star, and

PHOTOGRAPHY—Fine.

LIGHTING—Good.

EXTERIORS—Convincing.

BOX OFFICE VALUE—Good average drawing card.

REMARKS.

The "Half Million Bribe" tells a rather familiar story in a pleasing fashion. There are several points fairly incorporated in the story.

At times, however, the story is a trifle difficult to follow.

Hamilton Revelle and a good cast make the picture highly interesting on the whole from a "letting viewpoint."

"THE KISS OF HATE."

PRODUCED BY COLUMBIA-METRO. FIVE REELS.

Released April 21. By Metro.

STORY—Modern melodrama. Russian locale.

SCENARIO—Well constructed.

DIRECTION—Good.

ACTION—Exciting.

SITUATIONS—Interesting. All well played.

ATMOSPHERE—Correct.

CONTINUITY—Excellent.

SURPRISE—Especially well maintained.

DETAILS—Proper.

COSTUMES—Accurate.

ACTING—Edith Barrymore, stage star, shows up well as picture actress. Good supporting cast.

PHOTOGRAPHY—Excellent.

LIGHTING—Good.

EXTERIORS—Right.

BOX OFFICE VALUE—Star's name will draw.

REMARKS.

The "Kiss of Hate" is a story of Russian autocracy, Siberia and harsh treatment of Russian Jews. Always convincing, finely mounted in a scenic sense, and has the added advantage of having "name" in Ethel Barrymore, who is excellent in a central role.

The "Kiss of Hate" should draw particularly well in cities with a large Jewish population. R. H.

"SUNSHINE DAD."

PRODUCED BY FINE ARTS-GRIFFITH.
FIVE REELS.

Released April 21. By Triangle.

STORY—Modern comedy drama with generous dash of slapstick farce.

SCENARIO—Well constructed.

DIRECTION—Ed. Dillon, director, turned out good results.

ACTION—Always interesting. Very funny at times.

SITUATIONS—Conventional, but excellently acted.

ATMOSPHERE—Realistic.

CONTINUITY—Even.

DETAILS—Right.

ACTING—De Wolf Hopper, \$2 stage star, shows more than his average than in Don Quixote.

PHOTOGRAPHY—First class.

LIGHTING—Excellent.

EXTERIORS—Natural.

BOX OFFICE VALUE—Good vehicle for famous star. Great for better class of houses.

REMARKS.

"Sunshine Dad" offers De Wolf Hopper excellent opportunities to display his versatile comedy talents. The sets are beautiful, and once the action gets under way the picture goes along like an express train.

There are some corking thrills shown, and a real lion offers some genuinely exciting diversion. De Wolf Hopper in "Sunshine Dad" is the goods. Good. R. H.

"THE LOVE RIOT."

PRODUCED BY KEYSTONE-BENNETT.

Released April 21. By Triangle.

STORY—Keystone farce with breath-taking thrills and long of action.

DIRECTION—Good.

ACTION—Up to Keystone standard.

SITUATIONS—Several old but new bits. Including the human portrait in a frame, are carefully handled by Charlie Murray and Harry Hooker.

CONTINUITY—Excellent.

SURPRISE—It's there all right.

DETAILS—Excellent.

ACTING—Charlie Murray is the star. He's a regular. Not a picture com.

PHOTOGRAPHY—Good.

LIGHTING—Right.

EXTERIORS—Right.

BOX OFFICE VALUE—First grade Keystone never did so box office. That is on.

The "Love Riot" starts off nicely and builds up a cracking dash. The jumping from house to house via a third story window is a corking stunt on top of the accepted.

This may be a camera trick. If so, it's mighty convincing at that.

In the second reel the fun really becomes riotous, and the play is a long howl of laughter. Louise Fazenda proves herself in "The Love Riot," to be a genuinely funny comedienne. Good all round cast, including Alice Davenport and Dora Rogers.

GUY HENNING is out of the L-K Company. He was a comedy director.

HARRY DURANT.

Harry Durant, selected last week by Adolph Zukor, president of the Famous Players Film Co., to take charge of the production of "The Love Riot," certain editor of the department. Mr. Durant is an excellent reputation as a prolific writer of fiction, and was formerly editor of The New York Mirror.

He has also won considerable success as a playwright.

IN AND AROUND COAST STUDIOS.



DOUGLAS FAIRBANKS AND HATTIE LOVE.
Co-stars in "The Good Bad Man," a current Film Art-Triangle picture play, which has been selected by Manager Rochester, of the new Baito Theatre, New York, as the feature of the opening bill.

CHARLES CHAPLIN is saving word at his new studios. Strangers are not allowed within the sacred portals. The reason for this is very clear. Chaplin would not be left alone a minute if people were allowed into the studios. Manager Gailfield is looking after the business end of the establishment in his usual efficient manner.

WET NOT put up a balcony and charge for visitors, a la J. Lee Willard's New York training quarters' state of recent notoriety? Chaplin could demand the gate receipts to the Actors' Fund, and cover himself with much glory.

MARGARET NICHOL'S debut as a Mutual star will be made in the forthcoming two part drama, "The Masterpiece," from the pen of Nathan P. Oakes. Edward Owen will appear in her support. The piece is being directed by Thomas Bickett.

ALAN ACORD suffered a serious injury to his head last week during the filming of the American Mutual three part drama, "Under Agate Sides," in which he is starred. A boxer of no mean ability, Acord accidentally walked into a heavy swing of one of the characters in the picture. The blow landed squarely on his forehead and Acord took the count in earnest.

ROSELYN S. STURGEON, the managing director of the Western Vitaphone studios, is just starting his new feature picture, "We are not allowed to see James Earl Ray." It is from the story by Cleveland Moffett. However, it won't be as hard, George Hill has the best part of his career in this, and William Douglas, Neil Shipman and Corinne Griffith make up the leads.

BY THE WAY, Sturgeon's "God's Country and the Woman," one of the most virile photoplays ever produced, will be seen at the Astor and in Los Angeles, so it is said.

ONE OF THE MANY PERENNIAL RUMORS is confirmed, and ere long the Eastern headquarters of the Universal Company will be located at Hollywood. Many have been speculating as to whether some of the New Yorkers, but many of them are afraid to move over to the West. Well, California men shine will soon dispel the grouches they feel at present.

SOME JOKER placed an announcement in a Santa Barbara paper to the effect that Helene Rosson was engaged to a young actor at the American studios. Helene's family took it seriously and there was a regular hub-bub until the joker was discovered. BIG GOT LIES.

BOB TURPIN has been added to the Vogue force and will conduct his funny antics under the direction of Jack Dwyer. The picture "The Great Madge" will be produced. Bob Miller still suffers from a cold and is getting no work. Madge Miller trying to make an artist out of a hood-cum. Harry Keane, an artist at Victor Tevares and Alice Niece help the guy muddle along.

AT THE SIGNAL STUDIO, J. P. McGowan and Helen Holmes are making headway with "Whispering Smith." Miss Holmes is feeling ever so much better, her work being less exciting than it was in "The Girl and the Game," in which she was going every minute.

GEORGE MELFORD is directing Fannie Ward and Jack Deas once more. This time in a photoplay by William Mack. It is said to be a corking good one, too.

THIS IS VERY PERSONAL. Was at the Film Arts studio the other day and could not help noticing how very strong the personality of that enticing little Norma Thalmadge is. Everyone seemed to have a nice word for her and she has an inherent quality to goodness suitable for all who meet her. Miss Thalmadge and Douglas Fairbanks certainly keep things bright at the Film Arts studio.

OUR OWN BESSIE HARRICLACE is acting in a light comedy drama at Culver City, William Desmond, the adonai, playing opposite. It will be a nice change to see Miss Harriclace in something more airy. There is no more charming comedy actress on the shadow map.

HOWARD HICKMAN is doing the He-vampire act with Dorothy Dalton, at Thomas Ince's Culver City centre, the big man directed the feature. A very novel story has been furnished by Monty Katterjohn.

THE AXE has fallen at Santa Barbara, and some good people will have to leave for other fields. It has been made very clear that there is no dissimulation, but that the needs of the program have made some changes necessary. Among others leaving are Rex Mitchell, Character Man Wheelock and Forrest Taylor.

VERY BEST AS LARRY'S this week, William De Mille has Victor Moore in a photoplay of circus life. One should suit Victor well, James Leeson has Blanche Sweet for his star, and Frank Ruster, the two circle appears alive.

E. D. HOKSHEIMER, of the Balboa Company, has been having lots of fun at the expense of his contemporaries. He is a good natured fellow now, and his very lenient ignorance, as it were, has been made very clear that there is no dissimulation, but that the needs of the program have made some changes necessary. Among others leaving are Rex Mitchell, Character Man Wheelock and Forrest Taylor.

JACK KERRIGAN and a company of forty are on their way to America camp, somewhere at the back of San Diego. Under the direction of Jack Conway "The Silent Battle" is being produced. Kerrigan loves to get away to some quiet spot. He claims he does better work that way.

GREAT INTEREST is being shown in the forthcoming Shakespeare festival for the benefit of the Actors' Fund, which will be held in the hills of Hollywood. Many of the stars will be appearing, such as Tyrone Power, Douglas Fairbanks, and many others of high rank will be appearing. Thirty-five thousand people are expected to see this great show.

MARIE ENFERRE brought Hercules to the beach studio with her. Hercules weighs about a pound or so to and is a low-crow. It is said that Hercules recently appeared in a picture, but was so small that he was not even seen. What was the matter with a close-up?

GROVER WADE, a barometer at the American Mutual studios, whose premier appearance is in the three part "Flying A" production, "Way-fare," narrowly escaped death in his film. One of the scenes in which a motorcycle ridden by him crashed into the side of a standing automobile. The impact of the crash was so great that Wade was hurt, twenty feet. He was unconscious when picked up, but after several hours in the hands of physicians was brought around again. It will be several weeks, however, before Wade is numbered among those present at the Santa Barbara studios.

ANNA LITTLE is the star and Kenneth B. Clarke the author of "The Girl and the Game," the new Mutual drama, based on the unwritten code of "Chaperon Law," whose author is the honor of men. Miss Little appears in the role of a "Chaperon" and does her best. The play gives ample evidence of her prowess as a dare-devil. Order of horse and rider. The cast are Thomas Chatterton and Jack Richardson.

BECAUSE of the elaborate sets and the scene incident to "The Woman Who Dared," the adaptation from C. N. and A. M. Williamson's novel, in which Bessie Michelena is now being starred, the California Motion Picture Corporation is running work on a still further extension to the big sunlight stage at its San Rafael plant, and, according to advice, this new improvement will be completed, enclosed to give for protection from the wind, and otherwise equipped for work before the work ends.

By this extension the California people are more than doubling the size of the stage. To the past has been adequate for such pretensions productions as "The Unwritten Law," etc. Moreover, in addition to this sunlight stage, there are an enclosed platform electric light stage. The combined floor space is said to give the California producers more room for action and other camera angles, but one company at a time. "The Unwritten Law" will be the first production responsible for the enlargement, will, according to advance reports, be distinguished by its exposure width of its sets. The story concerns itself with intrigue in the underworld, and the production and consequently must depend on surroundings of ultra-classical style. The production will be an opera house interior, with a complete company assembled on the stage, is among the big scenes mentioned.

CARL LEXMILLER says the Universel never had any intention of entering a picture merger. Who said they had, Carl?

ONE OF THE BIGGEST sets ever erected on a studio stage was put up by James Leal, Balboa's new camera man, at the San Rafael plant. It was a set of "Bulwark." Much Richard and William Leal, and the set was so large that the camera had to be placed two hundred feet away from the set. The set was the picture. Sherwood Macdonald is the director in charge.

DAFFIN FRANKS BALANCE, made up this Victor scenario, Miss of Italy, at a hot scene recently, where the Balboa Company staged a pageant, entitled "The War of the Nations." Franks, being of Austrian birth, did not fancy representing an ally, but as a neutral American and thorough artist, he was able to overcome any inborn prejudice. He looked the part of the Italian monarch perfectly.

ALEX. BETTNER, president of the California M. P. Co. will leave for the East. He should reach New York about May 1.

CHAPLIN'S re-entry as a comique in the Mutual service will be a big thing. They say they may charge a bunch of fun out of a department store moving stairway.

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THE SYMBOL
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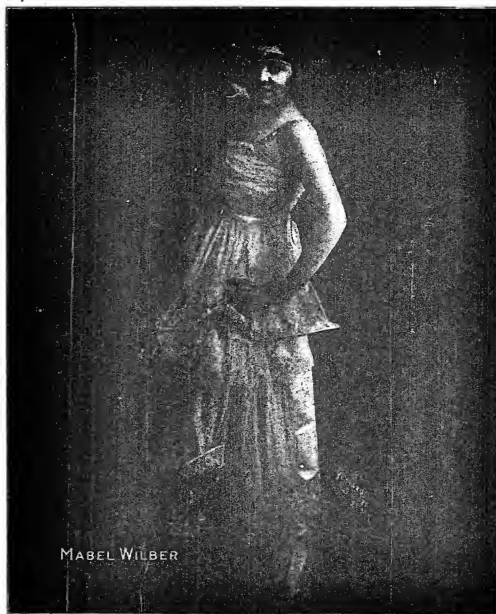
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APRIL 29, 1916

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THE 3 RUBES

With AL. JOLSON'S "Robinson Crusoe, Jr."

Winter Garden, New York, Indefinite

THE NEW YORK CLIPPING

THE AMERICAN THEATRICAL JOURNAL

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 FRANK QUEEN, 1853.

NEW YORK, APRIL 29, 1916.

VOLUME LXIV—No. 12
 Price, Ten Cents.

U. B. O. MADE DEFENDANT IN \$150,000 SUIT FOR DAMAGES.

JAMES A. TIMONY, ATTORNEY FOR EDWARD CLARK, FILES COMPLAINT
 AGAINST KEITE, BECK, ALBEE, ET AL, AS CO-DEFENDANTS IN ACTION.

ALLEGATION MADE THAT PLAINTIFF HAS BEEN BLACKLISTED.

In a complaint filed in the U. S. District Court for the Southern district of New York, Edward Clark, former vaudeville, and present official of the White Rate-Actors' Union, has, through his attorney, James A. Timony, made known the fact that he is desirous of getting judgment against the United Bookings Offices of America and those prominent in its directorate, for the amount of \$150,000, due him for alleged damages.

Clark in his complaint alleges that the defendant has caused him to be blacklisted in the theatre circuit, operated and controlled by the aforesaid U. B. O.

In part, the complaint reads: "That from the date of its organization up to the present time the above named defendants have attempted to monopolize the trade and commerce among the several States in contract with theatres, theatrical entertainers and proprietors thereof; for actors and for the appearance of the acts, productions, specialties, amusements; for the hiring and booking of actors, musicians, singers, entertainers and performers at and for stated periods and otherwise; and as owners and agent of theatres, theatrical and vaudeville proprietors and amusement enterprises."

The complaint further cites: "That long prior to the month of January, in the year 1911, and continuously since, defendants, United Booking Offices and Beck, declined and refused to book, and still decline and refuse to book, or to arrange for the employment of the plaintiff or his acts, and have notified plaintiff that they would not book his act or employ plaintiff, inasmuch as plaintiff had previously appeared on what was known as the 'William Morris Circuit.'"

SOTHERN'S OPENING DATE CHANGED.

E. H. Sothern's engagement in "H. I. W. King" will begin on Saturday night, April 29, instead of May 1. The profits of the two weeks' engagement on this play at the Shubert Theatre will be devoted by Mr. Sothern to the Actors' Fund. Alexandra Carlisle will play the leading feminine role, and George Wilson will be seen in his original role of Louis XI. This drama was originally produced with Sothern under Daniel Frohman's management twenty years ago. At the conclusion of this engagement Mr. Sothern will retire from the stage.

"AGLAVAIN AND SELYSSETTE" AT RANDOLPH.

A special dress rehearsal of Maeterlinck's "Aglavain and Selyssette" will be given by the Washington Square Players, May 1, at the Randolph, and invitations have been sent to the subscribers. Ralph Roeder, who translated the play, will portray the role of Alexander, and others in the cast will include: Helen Mowbray, Florence Mower, Josephine A. Meyer and Florence Earhart.

THEATRE SOLD TO SYNDICATE.

The Royal Opera House, Yarmouth, N. S., was sold at sheriff's sale April 7, and was bid for by a syndicate of which F. G. Spencer, who controls the Opera House, the Yarmouth Theatre, St. John, Can., is the principal factor. The price paid

for the Opera House was \$27,500. Mr. Spencer, who has run the theatre under lease for the past five years, will continue the same policy as before, moving pictures and travelling companies when offering.

B. C. HART BURIED.

The body of B. C. Hart, who died April 11 in Los Angeles, arrived here April 19, and was interred by the side of his wife in St. Michael's Cemetery, Astoria, La. I.



MYRA HELF.

Successfully playing Looey Time.

JACK SHEA'S ROAD SHOW.

Jack Shea's Show, including five acts, played to capacity at Cortland, N. Y., and at the Colonial, Norwich, N. Y. The program presents: 1, photo-play; 2, Miss Paula, acrobat; 3, Gay and Gilrose; 4, Marco Twain, in "Return from the War"; 5, Ratan Songbirds, with Baby Rosetta; 6, Theater's acrobats; 7, photostage.

"BILLY, THE KID" AGAIN.

Joseph Wright has been engaged by Shee & Hall to be starred next season on the new International Circuit in his old standby, "Billy, the Kid." The show will carry sixteen players, full house and a carload of new scenery. J. Hall will manage the tour.

MANAGING LYNCHBURG THEATRE.

Richard B. Thant, manager of the Grand, Augusta, Ga., since the close of the regular season, has been in charge of the Va. motion picture theatre in Lynchburg, Va.

SHUBERTS TO ERECT HUGE COLISEUM.

HOUSE WILL SEAT 7,500.

WILL ALSO ERECT TWO THEATRES ON FORTY-FIFTH STREET INSTEAD OF ONE.

The Messrs. Shubert do not consider that they control enough theatres in New York City, in spite of the dozen or more playhouses which are now under their direction. And because of this they are about to build three more amusement places in the metropolis.

The largest of these will be called the Coliseum, and is designed to be the biggest structure ever erected in this country for the presentation of stage performances.

The location of the house will be between Forty-second and Fifty-ninth Streets, on Broadway. It will be larger than the Hippodrome and will have a seating capacity of 7,500, and the site and equipment of the stage will be such as to allow the presentation of spectacles and performances never before attempted indoors on this continent.

The recent Shubert announcement that they would build a theatre on Forty-fifth Street, adjoining the Astor Theatre, has been amplified by the statement that there will be two theatres under one roof, a large house and a smaller one.

Ground will be broken for all three playhouses within the next few weeks, and it is expected they will be ready for opening before the holidays.

NEW RULE FOR BOSTON.

Boston, April 24.—The new rule prohibits disrobing on the stage. This does not apply to acrobats coming on the stage with a cloak over their thighs and the taking off of the same before the act, but to women who come upon the stage in full evening costume and then begin to disrobe. The managers have agreed to this rule.

The committee made a request of the vaudeville theatre managers to procure a list of individuals or teams who indulge in obscene language as a part of their acts that an effort may be made to prevent such from appearing in Boston. This was also concurred to by the managers.

CARON GETS THIRD THEATRE.

E. J. Caron, manager of the Star, Manchester, N. H., and other amusement enterprises, has taken over the management of the National, in East Manchester. This last acquisition makes the third in his chain of motion picture houses.

FESTIVAL POSTPONED.

"At-on-guinea," Augusta's (Ga.) Spring festival, has been postponed until May 22, owing to the fire which recently destroyed over thirty blocks of that city. The Pat Cass Agency of New York is to furnish the attractions.

MABEL WILBER.

On the front page of this issue is a picture of Mabel Wilber, who is about to return to New York after giving her best performances in St. Louis at the head of the Park Opera Co. She has had a most successful career, and will be remembered by many, first as one of the school of Norma, in George Ade's "Sultan of Solis," later as the San Francisco girl, in "The Prince of Plessen," then as a prima donna with De Wolf Hopper, and finally as the Merry Widow, a part of which she gave more performances than any other prima donna who sang that role. She is about to take next Fall, and plans to appear next season in a new play.

AGENCY BILL TO RECEIVE SPECIAL HEARING BEFORE GOVERNOR.

EXECUTIVE AGREES TO HEAR ARGUMENTS AGAINST HIS SIGNING OF MEASURE.

It became known this week that the representatives of the different organizations affected by the recently passed agency amendment measure had petitioned the Governor to allow them the privilege of a special hearing on the bill before he takes any action on it.

Those most deeply interested are the Actors' Equity Association and the White Rate Actors Union, whose attorneys have been industriously compiling evidence which is being offered to the consideration of Governor Whitman.

The Governor, through his secretary, has informed counsel for those opposing the measure that he will grant a special hearing on the bill, and it is safe to assume that he will be guided in his decision whether to sign or not by the arguments laid before him on the occasion of the hearing.

The date for the hearing has not been announced, but it is expected that within a fortnight official announcement will be made.

AL. G. FIELD'S THIRTIETH YEAR.

"A long and prosperous career" describes the twenty-ninth year of the Al. G. Field Greater Minstrel, or, to be more specific, the thirtieth year, as Oct. 6 will see the end of the thirtieth year of this organization.

Mr. Field states that this season has exceeded all others in gross receipts, but other seasons have yielded him greater profit. The increase in expense, particularly railroad rates, hotels and printing, has cut his profits.

For the coming season Mr. Field is making even more than his usual efforts to make the show better than ever. The production will be acted from stem to stern, built upon new lines. All the old favorites will be retained and many new ones added. William Wallace Field Beach, lately to be a part of the company. Many new features will be added to the band's repertoire.

Mr. Field, aside from his annual visit to New York, will spend his vacation on Maple Villa Farm. The advertisement in this issue will interest theater people, and the "for sale" notice will attract the attention of all persons who may want wardrobe, scenery or properties.

EPSTEIN AND GOLDBERG PART.

Jack Goldberg, known for his ability to handle acts for the Lower Circuit, and later identified with M. S. Epstein in the management of many acts, has severed business connections with his associate.

This fact became known last week when sign painters were observing letters on office door on the fifth floor of Park Building.

Inquiry developed the information that Goldberg had leased the new office for immediate occupancy, and it was said the reason for him seeking new quarters was due to his inability to agree with Epstein on certain business transactions.

Whether or not the severance of business relations will affect the numerous acts heretofore managed jointly by the two remains to be seen.

MACKAY TESTIMONIAL POSTPONED.

As a special meeting of the board of trustees of the Actors' Fund, held April 19, it was unanimously decided to defer the testimonial performance planned on behalf of the well known actor, F. F. Mackay, until next Autumn. The chief reason for this is that many stars who desire to participate in this testimonial will not be able to be present on the date originally set, April 28. Among those who asked a postponement are John Drew, Otto Skinner and Cyril Maude.

It is desired to make the testimonial, which is in recognition of the services of Mr. Mackay as chairman of the executive committee of the Actors' Fund for the past twenty-five years, as representative as possible, and it is felt that a far more attractive program can be offered the public next Fall than at the present time, and there will be less conflict with other theatrical events.

Mr. Mackay is eighty-four years old, but still attends to his duties as chairman of the Actors'

Fund, and in his official capacity has been the means of bringing aid and comfort to thousands of members of the theatrical profession.

BANTLEY SIGNS WITH FRAZEE.

H. H. Frazee, by arrangement with Charles Dillingham, signed Joseph Bantley to appear in "A Pair of Queens," a new farce by Otto Hauserbach, Seymour Brown and Harry Lewis. The play is being offered this week in Toronto, and then goes to the Cort Theatre, Chicago, for a run.

Next season Mr. Bantley will be starred by Mr. Dillingham in a new play.



PLUNKETT AND ROMAINE.
In Vandeville.

ACTRESS BURNED IN THEATRE.

One of the members of the Frivoly Gals, a vaudeville act, while playing last week a Frodo's Fifty-fifth Street Theatre, New York, met with an accident which fortunately did not result fatally.

A lighted match coming in contact with her dress set it on fire and she was severely burned about the neck and breast.

A nearby stage hand hurriedly wrapped her in his coat and extinguished the flames.

R. H. DAVIS LEAVES ESTATE VALUED AT \$250,000.

The will of Richard Harding Davis, who died April 11, was filed last week with Surrogate Bayler.

The main portion of the estate, estimated to be worth \$250,000, is placed in the hands of a trustee for the benefit of his widow, Elizabeth Genevieve McVoy Davis, whose stage name was Beanie McCoy, and his daughter, Hope.

The personal property to be divided among his widow, his sister and his brother.

The remainder of the estate is turned over to the trustee, who is to hold it in trust and pay the income to the widow until her daughter is twenty-one years old, and then one-half of the income goes to the daughter and the balance to Mrs. Davis as long as she does not remarry.

CHESTNUT STREET THEATRE TO BE SOLD.

Negotiations are pending for the sale of the Chestnut Street Theatre, Philadelphia, to a syndicate which contemplates the erection of a store building on the site.

HALF TONE ILLUSTRATIONS.

Cuts can be inserted in the reading page.
Single Column.....\$10
Double Column.....\$25

MOSS GETS 181st SITE FOR MAMMOTH THEATRE.

LARGE PLAYHOUSE TO BE READY FOR OCCUPANCY ABOUT JAN. 1, 1917.

After negotiations extending over a period of several weeks, a deal has been finally closed whereby B. S. Moss acquires the property situated on the Northwest corner of One Hundred and Eighty-fourth Street and Broadway, embracing fifteen city lots.

It is the intention of the purchaser to erect on the property a handsome theatre with a seating capacity of no less than 5,000. The stage will be of huge proportions, and the interior will, in addition, include extensive conveniences for comfort and convenience for patrons and artists alike.

The house will be known as Moss One Hundred and Eighty-fourth Street Theatre, plans of which will be drawn by Thomas J. Lamb, an architect familiar with the design of modern theatres. The ground was formerly owned by Adelaide L. Gross and Mary B. Gross, and the transfer of the property was arranged by J. J. Keit, acting as broker.

It is said that upon completion the new playhouse will represent an investment of \$1,000,000. Vandeville and moving pictures will be installed.

WILLIAMS TO QUIT FROHMAN STAFF.

John L. Williams, who recently became a member of the producing firm of Corey, Williams & Ritter, and is also a producer on his own account, has found that his managerial duties require so much of his time that he is obliged to sever his connection with the Charles Frohman offices.

Mr. Williams takes his leave with the best of feeling existing between himself and the members of the Charles Frohman Co., and stated that his withdrawal is the inevitable result of his becoming a producer.

MANCHESTER KICKING.

MANCHESTER, N. H.—With the closing of the Palace to the drama, and the Park to musical comedies and burlesque, the theatrical situation here seems anything but favorable. It wasn't so very long ago that one could witness some of the very best of road attractions, but the theatrical interests here have monopolized everything in sight for movie attractions. With thirteen theatres devoted to the screen drama, it looks as though the legitimate would have to do some tall hustling to regain its former footing.

COMPLAIN OF A DOUBBLE.

Bennie and Baird inform THE CLIPPER that last week another act was billed at the Garden Theatre, Baltimore, the house booked by the Amalgamated Booking Office, under the name of Baird, Reseach and Baird the U. O. act is booked at the Maryland, Baltimore, this week, they feel that the fact will no doubt be a detriment to them. The original team were in Washington last week.

FIRE IN MARTIN INN.

The large theatrical boarding house at 227-223 West Forty-fifth Street, known as the Martin Inn, was damaged to the extent of several thousand dollars, April 20, by fire, which started in one of the apartments. A number of actors and chorus girls fled to the Astor for shelter.

HARRY THAW DIVORCED.

PITTSBURGH, April 20.—Judge Cohen, in the Common Pleas Court, today handed down a decree divorcing Harry K. Thaw from Evelyn Nesbit Thaw. The divorce was granted on the recommendation of John W. Chadwick, who was appointed master to take the testimony in the case.

CUPID'S CONQUEST.

CINCINNATI, O.—During the week of "A Pair of Silk Stockings," at the Lyric, the story came out that Eva Leontine Rostoff had been engaged to the company, is to wed Gordon Ains, a young English actor, in New York in June. They will go back to England for their honeymoon.

DOLLAR OPERA IN SAN FRAN.

SAN FRANCISCO, April 25.—Beginning April 30 the Teatro Opera will offer a series of grand opera at the Cort, this city, in prices ranging from fifty cents to one dollar.

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THE FRANK QUEEN PUBLISHING CO. (Limited)

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ALBERT J. BORIE.

Editorial and Business Manager.

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ANSWERS TO CORRESPONDENTS.

DRAMATIC.

R. D. Detroit.—We are unable to give you the information.
 O. F. B. Trenton.—L. No. 2 June 1, 1889. 3. In New York.

Anxious.—It is not the same party.
 W. P. O'H. Hillsboro.—Mrs. M. Field still appears. Illness is the only thing that has ever kept him from a performance. 2. He pronounces his name as though it was spelled Co-an.

CARDS.

E. J. C. Haverhill.—A has a run of 6 (2, 3, 4, 5, 6 and 7) and one for last card, as the total is 30. Thus he scores 7 and not 31, as you state.

VIOLA ALLEN is ill at her home in Scarsdale, suffering from an acute inflammation of the face.

THE ST. NICHOLAS RINK closed its twenty-second season April 19, with a fancy dress and masquerade carnival.

JOHN PHILLIP QUINN, known all over the United States as "the reformed gambler," was found dead in bed in a boarding house in Philadelphia, April 18.

J. VICTOR WILSON, who resigned last week from the business staff of the Strand Theatre, has been put in general charge of the picture, "Where Are My Children," at the Globe Theatre.

ROSE COURT AMUSE CO., INC., dramatic, lyric, literary, scenic, pantomime, photographic, musical performances, incorporated at Albany April 18, for \$50,000; S. W. Rose, I. Hass and M. Rose.

MRS. VERNON CASTLE will sail, May 19, for England, to bid farewell to her husband, who leaves for the war zone with the English Troops. He is a member of the aviation corps.

ANNETTE KELLERMANN, who has been in Kingston, Jamaica, since last August, settling for a feature motion picture, returned last week with two hundred other players, on the United Fruit line, Saranac.

XENIA MARKETZOVA, former premier dancer of the Russian ballet, was awarded \$4,500 damages for breach of contract in a suit brought April 15, in the Boston courts against Serge de Diaghileff, director of the ballet.

JOHN PARK joins "The Only Girl" for a Summer run in Boston.

MANAGER PARSONS, of Parsons' Theatre, Hartford, Conn., was in New York last week.

RITA JOLIVET has signed with Oliver Morosco to act in films.

CHARLES W. BOYER will present a condensed version of "The Mikado" in vaudeville.

MAUD ALLAN sailed for London April 22 on the Philadelphia.

WILLIAM FAVERSHAM has rented for the Summer a cottage at West Neck, Long Island.

WINTHROP AMES made a flying trip to New York April 24, to speak at the Southern dinner.

JANE WHITELY replaced Tom Maxwell Conover, in "Firing Sister," at the Majestic, Boston, April 18.

CARRIE LOWE has joined the U. S. Picture Co. for the season. This is Miss Lowe's first experience in a movie stock company.

LOUIS L. HALL on April 24 replaced Corlies Giles in "A King of Nowhere," at the Thirty-ninth Street Theatre.

DOYLE and DIXON, dancers, made their first appearance with "Midnight Frolic" atop of the New Amsterdam Theatre, Monday, April 24.

OLIVE REEVES-SMITH, daughter of H. Reeves-Smith, will make her New York debut, April 25, in "Come to Bohemia," at the Maxine Elliott Theatre.

THE CLIPPER REGISTRY BUREAU

Enables you to register, without cost, any material you originate.

SEE COUPON ON ANOTHER PAGE.

QUALITY AMUSE CORP., theatrical, motion pictures, music hall, incorporated at Albany, April 19, for \$10,000; W. Kaufman, P. I. Bernstein and I. Levy.

ASSOCIATE FILM PRODUCERS, Inc., motion picture films, cameras, incorporated at Albany, April 20, for \$25,000; I. M. Beamer, H. B. Stroud and F. H. Beamer.

ACCORDING to a decision handed down by Supreme Court Justice Delehanty, in New York, last week, P. Ziegfeld has sole right to the title of "Follies."

GERALDINE FARRAR will be unable to appear in Atlanta, Ga., this week, owing to illness. She was billed to appear in "Madama Butterfly" and "La Tosca."

IN ORDER to take care of numerous professionals who will not be in New York till next week, John Barrymore's professional matinee of "Justice" has been postponed till May 2.

FLORENCE ZIEGFELD PERRY, a member of the chorus of Ziegfeld's "Follies," was married April 21 to Lieut. John Blundy Jenkins. They will sail for England in two weeks.

GILBERT MILLER, general representative for Henry Miller, sailed April 19, on the steamship New York. Upon his arrival in London he will arrange for the immediate presentation there of "Daddy Long Legs."

SAM H. HARRIS returned last week from a two weeks' stay at French Lick, Ind.

RAYMOND HITCHCOCK will bring "Mr. Manhattan" to New York after its London, Eng., run.

JOHN H. GOLDWORTHY has been engaged for an important role, in "The Girl From Brazil."

"THE BLUE ENVELOPE" closed its engagement at the Cort April 22.

CHARLOTTE MONTREY leaves the cast of "The Bird of Paradise" May 6.

WALTON BRADFORD has been appointed manager of the Criterion Theatre, by Jas. K. Hackett.

W. C. FIELDS, comedy juggler, has signed for the "Ziegfeld Follies," which opens early in June at the New Amsterdam Theatre.

CLARA PALMER has been engaged for the leading comedienne role in "Come to Bohemia," which opens April 24, at the Maxine Elliott.

NORMAN SELBY, better known as Kid Mc-Coy, was named \$25 last week for assaulting John Montgomery, and errand boy of the Bronx.

DOROTHY GORDON, daughter of Maudie Turner Gordon, the actress, was married, April 20, to Lieut. Robert A. White, at the Hotel Plandero.

"HIS BRIDAL NIGHT," featuring the Dolly Sisters, opens May 1 at Atlantic City. It is an A. H. Woods show.

COHAN & HARRIS moved their offices this week from the Fitzgerald Building to the Candier Theatre Building.

W. S. CLEVELAND has established the office of Cleveland-Fidelity Booking Service at Newark, N. J.

ELIZABETH MARRUBY, Anne Morgan, Elsie de Wolfe and Mrs. W. K. Vanderbilt will not open their Strand Roof Garden.

KATHLEEN CLIFFORD has left the cast of "Everyman's Catech," at the Cort Theatre, Chicago.

"MAVOURNEEN," Corey Williams & Riter's production, with Peggy O'Neill in the title role, will have its first production May 8, at Toronto, Can.

"RAMONA," the film now being presented at the Forty-fourth Street Theatre, New York, is to be booked this Spring by Klaw & Erlanger in several of their out-of-town theatres.

"BROTHERS OF PARADISE" and "BEAU OF BATH" will be presented April 25 in the ballroom of the Hotel Plaza, under the auspices of Society of New York, for the benefit of the Holiday House.

GUS HILL NIGHT will be celebrated in a social session at the New York Elks Lodge, Sunday, April 30. Wm. Hart was present "in person" on moving picture night, April 24, in the lodge room.

A NEAT SUM was realized for Hughie Dougherty, the veteran "minstrel," at a benefit held at Danbury, Philadelphia, last week. Dougherty is still confined to his room in St. Agnes' Hospital.

YVETTE OULIBERT will give another series of recitals in the Maxine Elliott Theatre, including April 26, 30 and May 7, nights, and May 2 and 5, afternoons.

NO PERFORMANCES of "Captain Brassbon's Conversation," at the Playhouse, "Treasure Island," at the Punch and Judy, and "The Melody of Youth" at the Criterion, were given on Good Friday.

THE OLD theatre stage warehouse at 519-523 West Thirty-ninth Street, was destroyed, April 20, by fire, which started with the ignition of a can of gasoline in the office. The building was totally destroyed and the damage to the building was estimated at \$50,000.

RUMORS OF AGREEMENT IN BOSTON?

GREEN ROOM CLUB'S DRESS REHEARSAL.

REPORT OF ARRANGEMENT WITH CENTRAL LABOR UNION DENIED.

The following telegram was received at the White Rats' Club on April 21:

U. B. O. has signed agreement with Boston Central Labor Union to minimum scale and not to discriminate against the organization. Signed, GEORGE FRASER.

This was posted on the bulletin board and was hailed as the news of a great victory. The Boston Post also published a statement to that effect.

Later it was reported that Mr. Fraser had denied making any agreement saying that he had merely granted an audience to the gentlemen referred to in the newspaper article and discussed certain subjects at the same time informing them that he had no authority to pass on any of the points they brought up, and refusing to do so. For the New York office of the U. B. O. the executives were quoted "that Mr. Fraser had no power to change in any shape the arrangements made by the United Booking Office, and that Mr. Fraser had not entered into any agreement."

Mr. Carr, of the White Rats Actors' Union, returned from Boston, and stated that the matter was "up to" the Central Labor Union of Boston.

fact: that with the population of the many cities and towns adjoining, connected, so to speak, in a manner that virtually make them one big community of over a million and a half population, he will increase his present business at least one hundred per cent.

CHARLES FROHMAN, INC., WILL CONTINUE.

ALF. HAYMAN DENIES REPORT OF PASSING OF NAME.

ALF. Hayman, the general manager of the Charles Frohman, Incorporated, issued the following statement on April 24:

"There is not one word of truth in the statement published in Monday morning's *Suns* that the Charles Frohman Company intends going out of existence. How a newspaper would print such a statement without making any attempt to verify it is beyond belief. All the stars who are under the management of Charles Frohman Company will continue to be so next season, in addition to several others.

"The Knickerbocker and Lyceum Theatres were never under the management of anybody but Charles Frohman, and they will continue to be under the management of the company. David Belasco has, at Mr. Frohman's request, resigned as chairman interested in the management of the Lyceum Theatre with the company next season. The Knickerbocker Theatre is not under lease to Klaw & Erlanger, but to Charles Frohman and Klaw & Erlanger. Charles Frohman was never interested in the management of the Theatre.

"There is no thought of Augustus Thomas ceasing his connection with the company."

ACTORS' INTERNATIONAL UNION BALL.

On April 29 the twenty-second annual entertainment and ball of the Actors' International Union will be held at the New Star Casino, One Hundred and Seventh Street and Park Avenue, New York.

This is known as organized labor's annual social event, and the enormous sale of tickets points to a record breaking attendance. No expense has been spared to perfect all arrangements, and it is the ambition of the committee to surpass the record established last year.

The performance will start at 8:30, and dancing will begin at 11, and the musicians have been duly warned that they will be required till the early morning.

Harry De Vaux is president; Ben Hobson, vice president; John C. Murray, secretary; William Bettke, treasurer; Frank Bert, guardians; James L. Barry, booking representative.

CHAPLIN SUES ESSANAY.

Charlie Chaplin brought injunction proceedings against the Essanay Film Mfg. Co. of Chicago, and the V. L. E. of New York, last week, alleging that the "Carmen" burlesque which he secured for Essanay had been peddled out from two reels to four without the latter concern having secured his consent to the lengthening process.

Nathan Duran, Chaplin's attorney, further argued that the company's name should have appeared on the film in the form of "Charlie Brand," according to his agreement with Essanay. Chaplin's idea seems to be to enjoin the further showing of the "Carmen" picture until the fulfillment of his contract with Essanay are lived up to.

"JIM'S GIRL."

Helen Holmes will produce "Jim's Girl" in vaudeville.

MOSS ENGAGES WALTHALL.

B. B. Moss has secured Henry E. Walthall for the film, "The Birth of a Man."

EDNA GOODRICH IN FILMS.

Edna Goodrich is posing for the Morocco Film Co.

The annual dress rehearsal of the Green Room Club occurred Sunday night, April 23, at the Astor Theatre, and drew an audience that packed the house to its utmost capacity.

The program, which was a varied one, included stars from many branches of the profession.

Sir Herbert Tree recited Bret Hart's "Jim," Elizabeth Murray monologued. Alice Joyce, a screen star, appeared in the leading role of "The Broadway Smuggler," a sketch by H. McCauley. Minnie Roney gave a dash of grand opera, and Lou Tellegen, who had been selected by a little company including Alice Brady, E. L. Sander and Charles Kennedy, appeared in "Antonio, the Gypsy," a sketch by Mr. Tellegen.

Della Storey and Joe Letorba both sang selections. Edwards Davis and company appeared in the sketch, "The Garden Gate."

Irvin Cobb and George Chubb each gave a characteristic speech.

Others on the long bill were: Burton Danley and Lester Conrad, James Hussey and Jack Doyle, Ed. Wynn, William Crisps, Albert Bart, Fred Lyon and Jerome Waldy, Paul Downer, Frederic Darr and Bernice Buck, in "The Unknown Quantity," a sketch by Augustin MacGuffin; Fred Stanley and a number of Cuban Horne girls, and Edwin Markham, who read his well known poem, "The Man With the Hoe."

Tom Barry and John L. Gorman had charge of the stage.

W. L. SWAIN'S SHOW.

This show is in its fifth week of the twenty-second season. The management, headed by Roland Selwig is director of stage, making his fourth season with this show. Miss Sellers is again leader of the orchestra. This is her fourth season also. The hand is under the leadership of Prof. Allen Cooper. Slim Chapman is back on trombone, and Boyd Hoffman is making a big hit with his baritone solo.

Restor: Major W. L. Swain, Mrs. W. L. Swain, Carl Swain, Kennedy Swain, Roland Selwig, Mrs. Roland Selwig, Mrs. O. L. Sellers, Mrs. Tolbert, Clara Bay, Lord Hoffman, Leon Reaford, Tom Ocker, Eddie Barnes, Kitty Edwinton, Annelle White, Silas Chubb, Mrs. H. H. Swain, Al. H. H. Swain, Adolph Hofer, Thomas Hutto, John Olson, Roy Rogers, Roy Garrett, J. D. Garrett, Dave Woods, Jack Williams, John Williams, Roger J. Williams, Rufus Norman and John Hamilton.

NAT'L LEAGUE TO SPLIT PROFITS OF CHICAGO EXPO. FIFTY-FIFTY WITH BOARD.

The Chicago Expo. Mr. Ochs refers to in the above announcement is the trade show, which will be held in connection with the Exposition of the M. P. B. L. of A. in the Windy City next July.

The League, in consideration of the N. Y. trade board's action in splitting fifty-fifty on the Garden show in May, will return the compliment and give the Board of Trade half the profits of the Chicago Expo.

The Board of Trade will also cooperate with the National Exhibitors' League in the management of the Chicago Exposition.

ACTORS' FUND MEETING.

The annual meeting of the Actors' Fund will be held at the Hudson Theatre, New York, May 9, at 2 P. M.

JOHNSON FOR THE ROAD.

At Johnson will go on the road with Robinson Crusoe, when the new Summer show is ready for the Wintergarden, New York.

"PETER RABBIT IN DREAMLAND" will be presented under the management of Brooklyn and at the Brooklyn Academy of Music, May 2 and 6.

MAY LESLIE STUART, who created the title role of "Little Camille" at the Savoy, London, with H. B. Irving, has arrived in New York to join her father, Henry Leslie Stuart, Jr., who is now working on the musical play which will be produced during the season. She was accompanied by her brother, John Leslie Stuart, who has recently been wounded at the front and retired from the Royal Field Artillery.

DINNER TO SOTHERN AND MARLOWE.

A farewell dinner was given Julia Marlowe and E. H. Sothern Monday night, April 24, at the Hotel Astor, under the auspices of the Actors' Union, in commemoration of their retirement from the stage. Three hundred friends and admirers were present. Dr. John A. Fisher introduced the speakers of the evening, giving them names of Shakespearean characters. Edna Markham, introduced as "Dorothea," read a long poem written especially for the occasion, in which he eulogized Sothern and Marlowe as devoted interpreters of Shakespeare.

"YELLOW JACKETS" IN SPAIN.

Special to The Express.
Madrid, Spain, April 25.—"The Yellow Jacket" was presented by the Guerrero-Mendoza Co. last night at the Teatro de la Princesa, with an entire Spanish cast, and was a marked success.

LEE KUGEL TO PRODUCE.

Lee Kugel is planning to produce three plays this Spring. "Old Lady No. 31," a dramatization by Rachel Crothers of Louise Forthand's novel, in which Emma Dunn will play the principal role; an adaptation from the French entitled "Mother Love," and "The Fall of Babylon."

"Old Lady No. 31" will be his first one-act performance in July, and will come to New York in September.

ACTORS' FUND HOME GUESTS HERE.

Three guests at the Actors' Home on Staten Island were badly injured April 24, when a coach turned over. Gabrielle Campbell, seventy, sustained a fractured arm, and the housewife, Nancy Potter, fifty-six, was badly bruised, and the right leg of Mrs. William Maxwell, fifty-seven, was fractured. Richard Russell was cut and bruised.

DITRICHEIN III.—HOUSE DARK.

Owing to the illness of Leo Ditrichein, no performance of "The Great Lover" was given at the Longacre, April 24, 25, and the house will remain dark for the rest of this week. Mr. Ditrichein is suffering from a sudden attack of lirlis.

W. S. CLEVELAND OPENS OFFICES IN NEWARK, N. J.

W. S. Cleveland, the amusement purveyor, has opened offices in the Ordway Building, Newark, N. J., where he can be seen from about the time there. The fact that Mr. Cleveland's home in East Orange, N. J., is within twenty minutes of his Newark headquarters, and that he has a car, and wears and tear on the three hundred pounds "big fellow" is handicapped with. Besides, Mr. Cleveland has a brother-in-law across the river and throughout the entire State. Furthermore, he argues that Newark, the metropolis, is coming

MELLOWY LANE

BY JACK EDWARDS

"WAKE UP, AMERICA," THE SENSATIONAL SONG IN MUSIC CIRCLES.

LIKELY TO BREAK ALL RECORDS.

That the old time orders of ten thousand copies are not a thing of the past was demonstrated several weeks ago when the Leo. Feist Company received from a store in Chicago one single order for ten thousand copies of their wonderful number, "Wake Up, America." What made it all the more phenomenal was that it came unsolicited. Dick Winterstein pleaded that he had nothing whatever to do with the said order.

The store in question is the largest hardware of sheet music in the Windy City, and it is said that in this store alone more copies have been sold of "Wake Up, America" than are usually sold of songs that are known as hits.

MEYER COHEN WITH HARRY VON TILZER.

A change that will most likely surprise the music world comes in the announcement that Meyer Cohen, general manager of the Chas. K. Harris Music Co., had severed his connection with the firm and had taken a like position with the Harry Von Tilzer Music Co., with an interest in the latter concern.

Mr. Cohen has been connected with Chas. K. Harris for seventeen years, and during that time has been instrumental in making some of the greatest ballads in music history.

No reason was given for the parting except that Mr. Cohen is bettering himself, and the offer made by Harry Von Tilzer, with an interest in the business, was so tempting that Meyer couldn't resist. Perhaps few men are better known in the music game than Meyer Cohen, his friends number by the thousands.

With his knowledge of music and his careful business methods, his success is already assured. FEIST'S PITTSBURGH MAN A HUSTLER.

Such glowing reports come from Pittsburgh about Charles Serillo, the Feist man in that town, it would seem that he is one of the biggest hustlers on the staff.

Charley covers every act visiting that burg, and generally gets what he's after.

BOSTON FEIST OFFICE.

Harry Brown, formerly connected with Harry Von Tilzer, is now located with the Boston Leo. Feist office. Mr. Brown was one of the team of Brown and Small.

Billy Mack, of Mack and Thorburn, is now one of the Feist boys, and his music and singings are one of the best, so Billy Lang says.

Briscoe Four, Corbett, Shepard and Donovan, Harmon, Zanes, Gray, Duns, and others, and Ratzky, Joyce, West and Benna, Lewis, Belmont and Lewis, Frank Proctor, Hewitt and Bennett, and the Danjo Phalms used Feist songs last week with exceptional success.

IT'S ALL IN THE WAY YOU DO IT.

Hawaiian songs, we all know, are in vogue, but it was up to some American writers to write an American-Hawaiian song, and Wolfe Gilbert, Anatol Friedland and Gray Morgan performed this feat well and successfully when they wrote "My Own Loan." This number, only ten days old, has taken a hold that is remarkable, and the reason is obvious. This number, though simple in its construction, is a combination of an American rag and a Hawaiian tempo movement and character. In other words, it is a rag Hawaiian song. We don't know whether they have or not in Honolulu, but we feel that it will be there everywhere. It is popular in America. Standard acts galore are docking to this new one like bees to the hive.

LEWELIN AT STAUCH'S.

Phil Lewelin will be in charge of the orchestra at Stauch's, Concy Island, this Summer.

WITMARK HIT STARTS NEW SALUTATION.

A stranger visiting the professional offices of M. Witmark & Sons these days would perhaps be mildly astonished at the uniformity of a certain form of salutation much in vogue there lately, in lieu of the customary, "Hi, good-bye!" It is the habit now to hear on all sides and from everybody who departs, "Well, good-bye, good luck!" to which the party of the other part invariably responds with great heartiness, "God bless you!" So popular has this rather unusual form of address become that the custom has spread to Broadway and is rapidly becoming the regular thing everywhere. There is something very agreeable about it, too, and like its source, it is making a big hit everywhere. So its source is, of course, the name of the latest big Witmark ballad hit, "Good-bye, Good Luck, God Bless You." One of the best things in the business in this line, it has a distinctly homelike feather in the much-decorated caps of its two great writers, J. Kelso Brennan and Ernest B. Ball. The only catch about singing this new wonderful song are those who have no singing voice, and they are busy doing the next best thing—boosting it to the best of the band.

NEW YORK'S FEATURED SONGS.

"WAKE UP, AMERICA."
"UNDERNATH THE STARS"
"YOU'LL ALWAYS BE THE SAME SWEET"
"THERE'S A BROKEN HEART FOR EVERY LIGHT ON BROADWAY."
"IF YOU'VE GOT TO GO TO DISPOSITION"
"ALL I WANT IS A COTTAGE, SOME ROSES AND YOU"
"I LOVE YOU, THAT'S ONE THING I KNOW"
"THE SUNSHINE OF YOUR SMILE"
"THE DAUGHTER OF MOTHER MACHREE"
"NATHAN"
"WHEN IT'S OURNED BESSOM TIME IN LOVELAND"
"HIT THE TRAIL WITH HOPEFULY"
"MOLLY DEAR, IT'S YOU I'M AFTER"
"AT THE END OF A BEAUTIFUL DAY"
"GOOD-BYE, GOOD LUCK, GOD BLESS"
"YOUR WIFE"
"THEY DIDN'T BELIEVE ME"
"SIAM"
"SIAM"

JOLSON HAS A NEW SONG.

Al Jolson, the popular Winter Garden comedian, introduced a new song last week entitled "You're a Dog-Gone Dangerous Girl," that created almost a young riot at its first introduction.

Jolson thinks so much of this number, even tonight it is his successor to his famous "You Made Me Love You," that he will make it one of his favorites. Leo, Feist is the publisher, and Jimmy Monaco and Charles Clarke the writers.

J. H. REMICK SONGS SEASON'S SENSATION.

"Underneath the Stars" and "They Didn't Believe Me" are unquestionably the two biggest songs of the season, to be heard there everywhere. Hardly a vaudeville bill in town during the past four weeks has been seen without one or the other of these two wonderful songs being introduced.

"Molly Dear, It's You I'm After" is another number by the same firm that is trailing along with the leaders.

"SHADES OF NIGHT" A CLASSIC.

It is just ever so often that a great play revolutionizes the show world. So it is with popular song. Every once in a while in the crye of song-making, there is written a unique, meritorious composition, and it sets a standard for years to come. Such is a new introduction to the vaudeville "Shades of Night." This number is eligible to be in the repertoire of any concert singer, and is also worthy of a production. Yet, Leo Wolfe Gilbert, the professional musician of Stern, is promoting this number as a high class, popular song, and instrumental. This number will certainly set a pace that will make it exceptionally hard to follow. Anatol Friedland, one of the composers, and May Naudan, late star of Katkins, introduced "Shades of Night" at Katkins' Colonial this week, and Miss Naudan said that this number was the best she has had since "The Glow Worm," and she predicted that it would excel even that number in popularity and sale. The firm of Stern, as has been their custom every year for the last twenty-five years, have again a classic hit in "Shades of Night."

DALY'S NEW BALLAD.

The writer had the pleasure of hearing what he considers one of the greatest ballads ever written in the song. "So Why Should I Care," by Richard Howard.

It is a peculiar thing, but every just so often, Joe Daly comes upon a new song, and he has published and written such hits as "In the Heart of the City that Has No Heart," "Chicken Rice," "What Dye You Want," "The Writer of the Much O'nger," and others. He claims that this song, "I've Lost You, So Why Should I Care," is the biggest number he has ever published. The composer, Richard Howard, the writer of the two famous songs, "Good-bye, Little Girl of My Dreams" and "Put Me to Sleep With an Old Fashioned Melody."

From the reports that I hear the song is a "hit." It is wonderful how this small house can turn out these hits, but with such musicians as Harry Collins in New York, who is always on the job, and Dick Howard in Boston, with the best crew in the city, if a song has any class at all they are sure to make it go.

If there is any performer looking for a "real" ballad I certainly recommend "I've Lost You, So Why Should I Care."

They also played over three or four other manuscripts, and if this concern does not turn out at least three big hits within the next six months it will not be a very good concern. Watch this little house with the big hits.

"YOUR WIFE" GOING BIG.

Shapiro, Bernstein & Co. made no mistake when they called their force off all their near hits to begin work on Al. Plantando and A. Donnelly's new ballad, called "Your Wife," several weeks ago.

The song has been an instantaneous hit everywhere since it made its first appearance, and from latest reports it would seem that Louis Bernstein has a sure record breaker.

STANDS THE TEST.

If ever two popular song hits were put to a severe test, the past week at the Palace, "I Love You, That's One Thing I Know" and "My Sweet Adair" were the ones. That favorite black comedienne, Jack Wilson, and his two able assistants, Frank Hurst and Lillian Boardman, were assigned the cloaking-the-show position this week, and hence of this great vaudeville act, were put to this severe test. Needless to say that the Jack Wilson Trio followed this lengthy and excellent vaudeville bill without any trouble at all. The act was meted out during the time they occupied the stage, and the laughs that Jack received were long and many, and Frank Hurst and Lillian Boardman received their share of applause for their rendition of "I Love You, That's One Thing I Know" and "My Sweet Adair." The act was meted out with the Stern Company is all among these days.

(In answering ads, p. 25 mention CLIPPER.)

The Sunday concert April 23, presented several novelty acts.

The Three Walseys acrobated in street clothes, and showed many surprising stunts and tricks. Including twisters from arms to shoulders, and many clever ground tumbling tricks. A sea-saw on head and heels was well applauded, and the comedy was a good feature.

Jack and Pearl Rega opened in white, with a neat song and dance, with just an inkling of acrobatics. Mr. Rega sang a number of songs, and a march song, and Miss Rega followed in a novel cotillion dance to wait time, which caused everybody present to say "the girl is clever." Their closing dance was well done.

"Belle of Saville" is a four-cornered comic opera, with father the bass, the foreign editor the baritone, the American boss the tenor, and the girl the soprano. Several numbers were well given, notably a duet, "If I Should Fall in Love With You" and a "Love Love" trio, "Style of Making Love" by the tenor and soprano; "The Days Gone By" by the bass, and the concluding ensemble, "The Belle of Saville." It was well sung and acted.

Mitchell and Miff, in white and black face, picked the banjos for an opening song and dance, which caught the popular fancy. Some coin talk also caught on well, as the party in black, imitations on the banjo, a solo of "Il Trovatore," and then a melody on solo and either brought proceedings to a finish with an encore and three bows for the boys.

Hopkins, Astell and company, a dapper young man and a pretty girl, sang a "Car" song, with business incidental to the life of a busy street car conductor, who eventually pays the fare of the girl who lost her place to him. The incident, with business of getting into an upper berth, getting into the wrong berth, and dressing in a hurry to make a change of cars, which allowed the lady to sit in pelamas, was also well liked.

Harry Rose impersonated a property man, showing in a rural recited Mike's the various contrivances to produce the effects, with many funny asides, also proving his versatility as a mimic, as a comedian and as a singer.

Ada Latham and company, presented a sketch, with Miss Latham playing a tough girl from the East Side, who is scheming to secure a fortune by impersonating the rich woman. She claims that she had been kidnapped when very young, and in trying to recollect events in her childhood days, realizes that she really is the rich child. Her pal, who has brought her to the house, returns to rob the house, and is informed of her real identity; at first believes that she was foolish, but is then convinced and the aunt and the swell who is to marry the heiress, are induced to leave the house to the rightful owner.

Dave Ferguson opened with a song, sang a song, "When You Build the Arc," and then talked some more. He gave a good imitation of a crying drunk, and sang "In Going Back to My Home." As an encore he recited "The Charge of the Light Brigade" in his own original style.

Samoyls closed the show with a remarkable exhibition on a rope, with a few well performed many clever balances, swings, leaps, and whirls. He is a finely built athlete, and was well applauded for his act, which held all the finish. Miff.

JEFFERSON.

A. HENRIKSEN, Mgr.

The last day of the holidays in this section of the city brought in the first of the new year, and consequently the theatre was jammed to the doors. Charley Chaplin, in his latest film comedy, "Carman," can be given credit for the business, as the vaudeville portion was little more than ordinary.

The opening portion was given to Bob Tip and company, said act consisting of a man, a woman and a dog. What the man and woman would do if anything happened to the dog, would be hard to tell. The dog does about seven-eighths of the work. The man and woman, a few fine tricks, and gets away with it. The young woman tries to sing a song. The dog is clever, and was responsible for a number of the hits.

Mosley and Nicholas, two colored musicians, put over a first rate musical act. Both can play brass instruments, and feature with the trombone and cornet, as the finish.

Paul and Boyen, man and woman, with a fine repertoire of popular songs and a well arranged dance for closing, were one of the hits of the bill. Miff.

Disposition and "Can't Live Without You" were both well rendered.

Michael Johnson, one of the few female vaudeville acts, was well liked. What Miss Johnson really gives is a better line of material. Her performance of "The Girl Who Will Get Her" is a hit. She shows talent, and with the right stuff should be up among the leaders.

Eddie Clark and the Two Roses, were one of the features. The girls give solo on the "ello and wallo, with Clark giving a character song and a recitation about a street urchin. The turn went to the girls.

Will Armstrong and company, in a skit, called "The Bagnano Man," was a good laugh producer. Armstrong did the whole thing, with the two girls making good hits.

Burke and Harris, with a repertoire of old time songs, were well liked. The girls were well liked. The boys can sing and know how to put over songs.

The Great Le Boy, the handson expert, had them all guessing by the manner in which he and the lady assistant released themselves after being handcuffed and chained to different objects. The Japanese torture bed, as he called it, was his feature stunt. Jack.

COLONIAL.

Alfred T. Darrin, Mgr.

The names of May Naudin and Craig Campbell, who divided "headline bill," may have been partly responsible for the large attendance Monday night. That crowd had a lot of adoration was attested by the spontaneous applause accorded them at the conclusion of their respective offerings. Craig Campbell, a scheduled exhibitor, has a tendency to lag on a few occasions, and short waits were in evidence in both portions of the program. After the first three acts there was a short intermission, and continued during the length of two or three turns.

Cooper and Smith, appearing tough stalling at the beginning. The talk "off stage" was unnecessary. The time and the act were well liked. The audience was not in a receptive mood. The talk staggered along without serving its purpose, and it was not until Cooper sang the first number that the audience became interested. Once in their stride they sailed along to splendid returns. Cooper's handling of comedy numbers was praiseworthy.

Imhof, Conn and Cornein, in their playlet, "Bureau Leader, U. S. A.," had them laughing for quite a spell, but the time and the act were well liked. In makeup and manner, proved an entertaining character, and the powder "bit" was the cause of much merriment.

May Naudin (New Act), late star of "Kathleen" and numerous other musical shows, assisted by Anatol Friedland at the piano, carried off the applause honors of the half.

Dolores Valicetti and her group of performing leopards, held the interest throughout the offering, but the failing trick by one of the animals, that did not respond properly, brought the turn to a rather abrupt finale. Much laughter was caused by the playful action of two of the men.

Following a tuxedo concert from the "Blue Parrot," by Julius and his merry men, Geo. McKay and Otto Erling, stepped into view and immediately found favor. McKay is one of those chaps possessing the faculty of being humorous, who nonchalantly does any and every conceivable thing in a most effective manner. The dancing of the pair was well applauded to the echo. Closing with "I Love You, Charley Chaplin I Love," McKay used a parody chorus that was very funny, the act went over with a burlesque.

Craig Campbell, he of the silver voice and splendid appearance, sang and sang until the rafters rang with tumultuous applause. Many performers in vaudeville have been heard singing the song from "Fagin's song" in the "Bohemia" if any can approach this chap in the rendition of that much abused portion of the well known opera. Campbell was a distinct and successful hit, and withal exhibited a personality and deportment that was likeable.

Alton Dineen and company, in "The Menstrual Man in the World," a sketch from the pen of Everett S. Ruskay, were the recipients of hearty applause. Dineen, in his life rehearsal, especially played by Dineen and his excellent support.

Liddle Cliff repeated his former success. Bear liked in his repertoire was the Johnny number, "What a Bone." The stopping was of added interest.

Emerson and Baldwin, in their club juggling specialty, closed the evening. Holding the major portion of the crowd seated. Fred.

AMERICAN.

CHAR. POTEMAN, Mgr.

Monday afternoon, April 24, a crowded house, standing all over the theatre, and a well laid out show.

Willie Fields, a straight singing act, opened the show. His routine was a curious one. He sang "He Would do Well to Secure a Partner." Took two bows.

Zeno and Mandel (man and woman). A corking good act in one. Zeno is a capital straight, and Miss Mandel is a genuine comedienne. Their routine of numbers was well laid out. Can play on any bill. Received three bows.

Frear, Draget and Frear (three men). A fast rub and snuff juggling act with enough comedy to make them laugh. Their baseball uniforms and special act makes this act different. Received two bows.

Margaret Horton appeared in one in a singing act. (See New Acts.)

Jessie Mae Hall and company (two men and woman) were performed in this column last week. Were accorded three curtains.

Vespeo Dao (two men). A musical and singing act in one. Their act was a curious one. One of the men has a good voice and sings well. The other plays the accordion and is a finished musician. Their portion was well liked. "Sweet Child Time," which brought them back for an encore melody of "Sweet Adair" and "America, I Love You." Were accorded three bows.

Cotton, Long and company (two men and woman) presented a sketch, "If Diamond Heels," (See New Acts.)

Bobbe and Nelson (two m.m.). A good two man act in one. Both can sing well, and enough talk to make the audience laugh. "If Diamond Heels" Nelson's comedy is not over done, and Bobbe is a good fool. Received four bows.

Sidney Baxter and company (man and woman). Full stage act. Closed the show and held them in. Baxter on the wire, as a Scotchman in kilt, looks the part, and did some of the best work of the evening. His partner, a girl, was a good one. Baxter's assistant, made six changes of gowns which were admired by those in front, and called for the applause. She knows how to wear a gown. In the middle of the act she sang a comedy song, "Things Are Getting Better Every Day," which was well applauded. This act is a big show and will fit on any bill. They were accorded three bows. Sam.

FIFTH AVENUE.

Wm. QUINN, Mgr.

An odd bill was displayed at the Twenty-ninth Street "corner" Monday evening. Six acts only; two of which will play thirty-five minutes each, and the other three will play thirty minutes each. The preceding Monday, "A" nights thrown on the picture sheet contained the information that the last mentioned turn had been forced to retire from the previous Monday's program. Nothing of the sort was resuming or fulfilling the unplayed engagements.

A capacity audience was present with the arrival of Raymond Wilbert, to whom the task of opening the show was entrusted.

Appearing in three acts, surrounded by a special set, this chap industriously executed a series of hoop rolling tricks that amused and brought good money. Nothing of the sort of the ordinary was contained in the routine save the pleasing personality of Wilbert.

Jack and Mack, a trio of singers, entertained to some extent with a number of songs of the popular variety, "Cider Time," "Blinkin', Winkin' Calamity," "Big Fish," were among those used. The number employed by the "comic" was well received, but the "punch" lines were heard many a time. "Big Fish" was heard to be hard to secure a good closing number, "Flag Picker" should be shelved on account of its age. In fact the boys were not to be trusted with material than which they use at present.

Sam Liebert and company (New Acts), a sketch dealing with the life of a man, thirty-five minutes of time and finished strong.

Evidently Mabel Burke has "gone away from here" and there is no sign of her hear and see her being read were disappointed.

Following a one reel screen comedy came Gus Edwards and his song reruns. Every number registered. The little maid who played the violin "caught out" an made an admirable bit of her appearance at the finale in ragged clothes and bare footlets was immense. The singing of the boys in harmony and the "chickadee" of the "chickadee" helped considerably in the final routine. One himself sang and danced and wisely allowed the children every opportunity to sing themselves. The moving picture, "bit" was amusing and the juvenile "Georgie" made a pleasing impression.

The Leader Bros. entertainers in the week's long, found the going much easier in next to closing position, and scored easily.

Bernard's circus, with its poles and all too familiar bucking mule, closed the show.

Mary Page and added chapters of the "Mystery" took possession for the entertainment of those who remained.

Frd.

PROSPECT (BKLN.)

WM. MARAUD, Mgr.

Monday afternoon was a gala day at the Prospect, at least 300 members of an hour before the rise of the curtain on the matinee performance, a crowd stormed the box office and forming into a line extended down the street a distance of over a couple of hundred yards.

The auditorium, which is one of the largest of the vaudeville houses in the city, was filled to capacity fifteen minutes before the show started. Naturally one would expect such a large audience to be constituted of the most discerning and the earlier turns had their own troubles, as the bunch seemed to be holding their enthusiasm in check for their favorites in the second half of the bill.

The Leland opened after the pictures had broken the ice. They did not make a very good impression, designate as paint-graphics. A very pleasing number.

Lambert and Frederica, a man and woman dancing act, fared nicely in the difficult number two position. The turn is handsomely costumed and sing and dance very well indeed. Chicago's double song and dance sent them off to a good hand.

Carlisle and Homer, a refined musical duo, were a little quiet for the first number, but the classical stuff on the violin by Homer made them sit up and take notice. "The Humoresque" and "Bunawee River" were well received attentively and roundly applauded at the finish.

Wilson and Lenore were programmed but did not show.

Herbert Clifton presented his unique female impersonation, which closely borders on the lines of travesty. Clifton has a fine voice, and "Molly Dear," an Irish song that is heard very frequently sounded like a different number as rendered by him. The "Madame Butterfly" aria and "Glam," both well staged songs, showed Clifton as a good producer.

Fred J. Ardath and company, including three little piglets and a (the female of the same kind), were a goodly sized act. The act is more or less of a bit, interspersed with bits. Claid Allen and Mitchell Ingraham, a tender and competent assistance in getting the laughs over. Ardath has a novel act that will capture the coveted laughs if given half a chance.

After intermission the Three Musical Johnstons played xylophones as only they can play them. The Zampa Orchestra, a group of popular melodies just suited the musical fancy of the audience.

Maudie Muller (See New News), a comedienne who sings better than she "comedian," made a good impression.

Rooney and Bent, with their old sawnwood act, were in championship form, and made their usual hit. Pat danced nimbly and often, and Marlon was the customary good "strut" that she always has been. Rooney and Bent are a regular vaudeville act, and seem to always land in the hit class on any old kind of bit.

Franklin Ardell, following Rooney and Bent's comedy comedy, went right after 'em, and in two minutes had them forgetting they ever saw another comedian. The "Wine and the Whiskey" song, or less of a monologue for Ardell, is a screamingly funny comedy act. Monday it went over like a house afire. Marlon's monologue made a pretty hit for Ardell's comedies.

Jack Wilson, assisted by Frank Hurst and Lillian Boardman, was somewhat less than a disadvantage through not having a dramatic act to burlesque, but managed to secure his regular quota of laughs by his ready wit and ad lib stuff.

Frank Hurst, the new straight of the Jack Wilson Trio, has a fine voice, and knows how to deliver lines as well.

The California Palace, a rather odd act for a vaudeville house, entertained because of its novelty. They made a good closing number, the best making and musical comedy act. The manager the taller of the two girls causing lots of comment on the way out.

Rk.

PALACE.

ELMER F. ROSS, Mgr.

The Keaton, including that irresponsible young Buster, opened after the pictures and, accepting the handicap of the initial position gracefully, pulled out a goodly sized hit. The "bit" with the piano made an excellent comedy number. It looks like a piece of genuine new business.

The Royal Polcinella Seriette is composed of six miniature entertainers, who play banjo-mandolin and sing harmoniously. The act is long on covered numbers, but lacks a strong individual performer. They should receive credit, however, for staging and continuing their offering in a classy and up-to-the-minute fashion.

Helen Ware and company, in a playlet, entitled "Justified," were next. The sketch is not all consistent with Miss Ware's admittedly fine acting talents, an talk to convince because of the mechanical and old fashioned construction. The dialogue is suited and on a par with the lines used to best spoken in Theodore Kramer's wildest melodramas.

In less skilled hands more than one of the forced dramatics in the sketch contains might appear to the average audience as perfectly close to being funny. As it is, Helen Ware evidences her artistry and lung power by making the action of "Justified" passably entertaining.

Kate Ellisor and Sam Williams struck out strong, having had the melodramatic sketch, and then bowling with laughter a couple of minutes after their appearance. Kate Ellisor is one of the vaudeville stage's very, very few funny women.

The Palace audience, Monday night, simply revelled in Kate's comic antics and rambling conversation. In addition to appearing a ballad soufflé to the Palace, Williams made a fine appearing and good acting straight.

Forence Nash and company, in the Willard Mack playlet, "The Particulars," presented a real comedy playlet. There is a slight story, plenty of bright lines and a logical reason for everything that happens. Miss Nash, herself, is fitted with the sort of role she handles instantly, and her company can stand comparison individually with that of any two-dollar show on Broadway. Eva Condon, William A. Norton and Harry West, as the supporting cast, all play with a delightful ease and repression. An utter lack of staginess makes the acting of the New York sketch decidedly worth watching. One of the big hits of the bill Monday night, and deserved to be.

Miss Piller and Dudley Douglas simply carried everything before them. Miss Piller is a remarkably attractive girl and dances charmingly. Douglas looks like a magazine picture, a dress suit, and also dances exceedingly well. The costumes worn by Miss Piller are worthy of special mention.

The Gaby song and impersonation went over for a solid hit, and Piller and Douglas seem right in their element on Broadway where they belong and still undoubtedly stay now that they have demonstrated their value.

Bertrice Herford is a gifted woman. Her monologues, while far from enough to carry over, are a real novelty for vaudeville. Miss Herford, in addition to being a genuine comedienne, is also a clever actress and highly legitimate in everything she does. Seldom a show contains two funny females, but strange to say the Palace bill contains three this week.

The third to give added prestige to the sub-fraught division was Nora Baya, who delivered her character act and highly legitimate in everything she does. Seldom a show contains two funny females, but strange to say the Palace bill contains three this week.

A few original numbers would greatly improve the Palace program. The "Wine and the Whiskey" and the "Bird" song might be replaced with newer and more suitable selections. Above all, Miss Herford should cut out the "Gaby" brew cow imitation. That's Harry's own stuff and Nora is too clever a comedienne to be using any of it.

According to the program, Jasper, a well trained bull-dog, was "late star of Young America." Jasper is a remarkably intelligent animal, and through an interesting routine of tricks with Little

uring. Most of the tricks are above the ordinary and some performed by trained dogs, actor Jasper is there.

The Ballet Divertissement, with Dottie King as the premiere, made an excellent closing act. The number for what virtually constituted an all-star bill. The ensemble dances are all pretty and the solo dances are particularly good. Dottie King is a graceful toe dancer and was easily surrounded herself with a competent company of high class topographical artists.

Ed.

CITY.

SAM HARTZ, Mgr.

A bill with talking act predominating is at Fox's City Theatre this week, and the capacity audience on Monday afternoon, April 24, grew restless from time to time, making it doubly hard for the acts to work.

Billietta Bros. and more opened the show with their European novelty act. "King Went as well as could" be expected to be an increasing bore. Twelve minutes, two bows.

Piott is a man in a full dress suit, who proceeded to relieve himself by singing character songs, closing with "Wake Up, America," the latter number scoring all the applause received during the act. Twelve minutes, in one bow.

Al. White and company opened their act to the strains of Irish music, and then proceeded to talk for sixteen minutes without interruption from the audience. But when they began to sing, a more capable leader their hearers were only too glad to laugh at some of their lines. White wretched a very bad case of "stage" by his companions. Sixteen minutes, special set, two curtain.

He and Augusta Turpin, with a drop and cut piece that represented the interior of a bank, were next, and started out wrong with a line of talk that got them pretty well started. But when they started their songs at the close of the act they struck their stride, and finished strong with their older dance, a very good one. Twelve minutes, worked up a little better. Eleven minutes, in three, two bows.

On top of the talking acts arrived Koorgh and Nelson, opening with a special drop, in one, going to drop in two, back to one, and back again to full stage closing. The act was very good, but it was a classic out of their act, with the result that the audience failed to understand the act. They used words that even a big time audience would have to refer to " Webster" to fully catch their meaning. The man in the act did most of the work, his portrayal of Shylock, in "The Merchant of Venice," was very well done for vaudeville. Twenty-two minutes, five bows.

Several old releases of "Chaplin" rolled into one, comic meat and held the screen for forty-three minutes.

After the picture the audience was in no mood for "A Night at the Theatre," a comedy sketch featuring a man "reader" and a male quartette in connection with a series of "vision" pictures, illustrating the "monologues," followed by a man, however, the act got over very well, and should do for some time. Six people, five bows, twenty-two minutes.

Jack Marley, a monologist, followed, and went very well, although his act is all talk. Marley should eliminate a few such words as "hell, God and damn," and "monologues," followed by a man, however, the act got over very well, and should do for some time. Six people, five bows, twenty-two minutes.

Morris' "bombs" closed the show, and scored heavily, probably due to the fact that the audience were able to entertain without a lot of unnecessary talk.

Hoi.

LEO DESBAUTRE is the new director of the Victoria Theatre Orchestra, Philadelphia.

LIEDERERANZ MOVIES, general theatrical business, including moving pictures, incorporated at Albany, April 24, with \$10,000; Sam'l Roth, John Vogel and Louis Koenig.

CIOLO CINEMA SOCIETY, inc., motion picture theatres, concert hall, incorporated at Albany, April 24, for \$5,000; J. Lopez, M. C. Friedberg and R. Casari.

LOUIS BROSIE has fully recovered from his attack of bronchitis, and is a familiar figure at the "Fliers" Club again.

MARION DAYTON has signed with the next "Ziegfeld" players.

VIOLA HARTZ was fined \$25 for speeding her car along Fifth Avenue, April 13.

THE CLIPPER

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF
NEW YORK CLIPPER, CASPER NATHAUS, WESTERN MANAGER,
ROOM 26, 35 S. DEARBORN STREET, CHICAGO.

Chicago, April 24. Chicago's Loop Theatrical egg is stirring to reveal an exceptionally interesting batch of varied, favored entertainment, producers appearing cognizant of the fact that the spirit of Spring is likely to bring many pleasure seekers to the theatres before the balmy days may be trusted satisfactorily for the following of purely outdoor amusements.

"The Princess, which was dark for a week, sprang back to vitality with the new season's change. A comedy showing how a young girl solved a rather complex problem, practiced long story strategems and tactfully parried the advances of her suitor. Molly Harrison, Albert Garcia Andrews, Whitford Kane and others make up the cast of this play, which proved very interesting when presented elsewhere.

Ever since the effort was made to revive the Chicago Theatre, students of the theatre have suggested that it would have been a good plan for the Shuberts to move the exceptionally successful "Experience" from the Garrick Theatre to the "House" that was trying to come back. After seventeen weeks of capacity audiences, a play shifted to the Chicago tonight, with its cast intact. Some believe the move was belated, but to the public and that it would have been better to bring Harry Lauder (who came to the Garrick this afternoon) to the Chicago, where he would have been a big draw when the house was known as the American Music Hall, in the days of Wm. Morris' management.

"Molly O," a Smith Brothers operetta, with a strong cast, including Katherine Hancock Galloway (said to be a "find") and Tom Lewis, came to the Grand O. H. last night and met with considerable favor. The plot tells of a daughter of the "newly rich" wooed by a prince and an American. Scenes laid around New York.

A puppet stage rendition of "A Mid-Summer Night's Dream" will be offered at the Little Theatre, tomorrow (Tuesday) night. The Little Theatre takes considerable pride in this production.

ONE SIGN OF SUMMER.
May 10 will mark the official ushering in of Summer for North Riders. On that beautiful day Carlos Sebastian's music, with his beautiful numbers by Paul Biele, will open the new Marlborough room of the Bismarck Garden. Dorothy Bentley will assist Sebastian in four new dances, included in the three act review.

DISCUSS WAYS AND MEANS.
Alfred Hamberger, chairman of the press committee for the American Theatrical Hospital benefit, to be staged at the Auditorium, Sunday, May 14, called a meeting at his business headquarters, for the purpose of discussing and discussing the promulgation of literary and press matter relating to the benefit. A majority of the committee's membership made it plain to be in and speeches were made which clearly revealed the intention to do everything possible calculated to make the affair a success.

GOOD SHOW AT OAK.
The Oak Theatre had a good bill last week, including Perri and company (novelty acrobatic chin balancing), Mabel Allen (who knows how to put songs and talk over; as Chas. Benington, the moonpooe wonder, who performs marvels of high kicking on one leg, and the "Three La Delle Sisters, whose "teeth" work always serves as a thrilling act.

HOSTON OPERA AND FAYOLLA.
The Boston Opera company at the Pavilions Ballet Russe will return to Chicago Thursday night, at the Blackstone.

April 30—"A Pair of Queens," a farce by Seymour Browne, Harry Lewis and Otto Harnisch, at the Court, with Joseph Sherry, Mark Smith, Maude Eburne and Kathleen Clifford in the cast.
May 1—Grace George will arrive at the Garrick to play a month, bringing new engagement with Shaw's "Major Barbara."

May 1—Henry Miller and Ruth Chatterton will bring to Powers' Theatre, for a return visit, "Daddy Long Legs."

May 5—Maude Adams will come to the Blackstone to act "The Little Minister" and other plays.

Palmer (S. P. Gesco, mgr.)—"Hobson's Choice," first week.
Cort (U. J. Hermann, mgr.)—"Dyerwinn's Castle," fifth week.

Powers' (Harry Powers, mgr.)—Ethel Barrymore, in "Our Mrs. McChesney," sixth and last week.
Garrick (John J. Garrity, mgr.)—Harry

Lauder, first week.
Lillinois (A. Pious Jr., mgr.)—Montgomery and Stone, in "Chin Chin," thirteenth week.

Orpheum (George C. Warren, mgr.)—"So Long, Letty," eleventh week.
Chicago (John J. Garrity, mgr.)—"Experience," first week.

Grand Opera House (Harry Eldings, mgr.)—"Molly O," first week.
Blackstone (Edwin Beatty, mgr.)—Boston

Opera and Fayola, first week.
Columbia (Wm. Roche, mgr.)—Week of 23, the

stock burlesque.
Hawthorne (Edw. Beatty, mgr.)—Week of 23, the

Big Craze.
Gaiety (H. S. Schomacher, mgr.)—Week of 23, the

Victoria (H. C. Brokaw, mgr.)—Week of 23, "On Trial," with Harry Maitland and B. R. Gilbert.
National (J. P. Barrett, mgr.)—Week 28, "The

Star and Garter (C. L. Walters, mgr.)—Week 23, the Star and Garter Show.

REMOVAL NOTICE!
THE WESTERN BUREAU
OF
THE NEW YORK CLIPPER
(CASPER NATHAUS, Mgr.)
WILL BE LOCATED AT
35 S. DEARBORN STREET
On and after APRIL 27, 1916

ON THE SOUTHWEST CIRCUIT.
The new Southwest Circuit, which is booked by Charles E. Hopkins out of the office of J. C. Matthews, Pantagruel's representative in Chicago, plays road shows which go intact over the tour, with the exception of one point, Oklahoma City, where the same management has two houses, and at times some of the acts in one house and some in another.

Billy Brown is playing the time and is very well liked.
The Original William Borsini Troupe did not go with a circus this Spring, and starts a tour of the Southwest time April 27.

The Goody Goody Girls are to play the Southwest Circuit in "No Men Allowed," which is said to be one of the best of the girl entertainments.

William Epstein, manager of the Princess Theatre, at San Antonio, Tex., reports on a recent week's vaudeville as follows: Jean Helen, good; Australian Waives, fine; Williams and Fuller, excellent; Everett's Monkey Music Hall, very good; Dilly Brown, good; Nick Santoro and company, good; Jack and Marie Gray, good; Namba Japs, good.

OF INTEREST TO BONDED THEATRICAL MEN.

CHICAGO, Ill., April 24.—The Illinois Surety Company into bankruptcy the other day, and theatrical folk were interested because a string of agencies and artists' representatives were bonded by the concern, among them: J. C. Matthews, Interstate Circuit; James B. McKewen, New York and Chicago agents; Sam De Vries, Henry Brown, F. M. Barnes, Jack Sternad, Jennie Webster, Bennett & Burns, Ernest Nichols, J. B. Gars, Helen Lehman, Palmer Sherrill & Shickler (which includes Mabel Palmer), Sidney Schullman, Schullman Brothers, Dan Dudley, A. E. Katz, Horace Baxter, John Harvey Mack, Eugene Bonner Morris, Silvers, William Thompson and Edward Wrenson.

CHICAGO HARMONY NOTES.

READY.

Most of the Chicago professional managers look upon moving day (May 1) as a sort of introduction into a happier existence. Those who are going to change headquarters are like hounds on the leash, ready to show all the world, for an indefinite period beginning "Open Day," that their catalogue is the best in all the wide, wide world. Those who are not moving find interest in May 1, because it will be a sort of introduction to the early end of the outdoor season. The big shows playing city lots are music—and so do entertainers like the Prince Theatre in Chicago. May marks the introductory evidence of the changes from winter entertainments to the garden form, and the garden kind is of particular importance to publishers. Last year was a bad one for outdoor activities, but the rule of inverse ratio works everywhere. That this season will be a record breaker. The boys who make music play their business are ready to get all they can out of the season beginning May 1.

RUEBY'S SONG.

The boys who remember Harry Cowan (of the publishing company bearing his own name) as the branch manager of Shapiro in the good old days, were glad to hear a report from this President introduced under exceptionally pleasant circumstances last week, when Wellington Crass delivered "The Spirit of '76," at the Prince Theatre in Chicago. The song looked like a real one to everybody present.

TOO BUSY.

Rocco Vecco is making arrangements for moving into the big Bell Office, filling the entire third floor of the Grand Opera House Building, that he puts in all day and all night working, his assistants working in the reserve of the sleep for the future. However, despite the busy bustle Rocco is not too busy to dig up acts that will do the catnip and good and to his staff who know how to impress Fests songs rapidly. In brief, Rocco is too busy for everything but work.

PLEASED WITH "NOBODY."

Paradoxical though it may seem, according to McKinley, of the McKinley Music Co., is pleased with nobody. Not that he is a hard man to satisfy, but the nobody in question is a song called "I Ain't Got Nobody," which is proving a veritable sensation. Now that litigation difficulty regarding the copyright on the number has been eliminated, the concentrated plan is resulting in a wonderful mass record.

CONFIDENT.

Jim Ellis believes "We'll Put Another Star in the Star Spangled Banner" the one song that truly echoes the peace longing permeating the country at the present time. Jim's working on the number in a way that's making it likely that his hoort will result in many acts using it.

DEAN ILL.

Al J. Dean, the music publisher, has been suffering from nose and throat trouble for about ten days, but the attendant high fever has not interfered with the plucky determination to appear at his office every day.

ROSELEY'S DOG.

Sig. Roseley's full blooded bull is a welcome favorite in the haunts that his master used to frequent. To see that old "Dad" lying around the Rialto looks like "the old days."

STARTING QUICK.

Few songs start more quickly than Will Rooster's aptly termed "accidental hit," "Walkin' the Dog." A few weeks ago the song was unknown, but now it is being used by many headlines, and seems to be making a hit wherever used. The "boos" is John, over his head and declares there are more headlines using it than any song he ever published—and that's going some when you stop to think of it and "Days."

WILSON'S WIFE.

Walter Wilson's wife believes in wifely influence on hubby's business activities, as evidenced by the way she has been working for the success of Joe Morris' Chicago office as efficient as it is busy.

BASEBALL DIVERSION.

Baseball, ushered in by the mild days of waning April, is proving mighty seductive to the boys in

BURLESQUE

BY MILL.

THE INDEPENDENT BURLESQUE CIRCUIT

MAIDS OF AMERICA.

FORMING A NEW WHEEL OF INDEPENDENT BOOKINGS.

PRINCIPAL CITIES WILL BE REPRESENTED.

A meeting of burlesque managers who have been giving independent burlesque exhibitions for the past two seasons was in session at the Hotel Astor, New York, April 21, 22 and 23, and the result was the formation of the new circuit, with George Biefer, of Pittsburgh, president; William Graham, of Buffalo, vice president; Herbert Henck, of Cincinnati, secretary and treasurer. Additional directors are John Henck and Ben A. Lavin, of New York.

The circuit will include: Daly's, New York; Hailstone, St. Baltimore; Casio, Washington; Victoria, Pittsburgh; Garden, Buffalo; People's, Cincinnati; and houses in Brooklyn, Newark, Philadelphia, Indianapolis, Cleveland, Chicago, Providence and Worcester.

The shows for the circuit will be organized on a librett basis, and the promoters of the circuit believe that there is a field for their goods, without running opposition to any other circuit.

THE BROADWAY QUEENS.

The "Hello, Frisco" company, fresh from the road, is this week's attraction at the Garrick, New York. Millie De Leon was billed as an added feature, but did not show. The company includes: Jennings and Webb, Billy Dyer, Bedell and Seaman, De Graf Sisters, Will Ward and company, bicyclists; Aryana, the dancer. The chorus includes: Misses Gibson, Wilson, Herman, Colson, La Moka, Fields, Frances, Canby, Thomas, Gibson, Leroy, Carmen, Rosa, and Mary. Jack Lieberman says the house may stay open all week.

SHOWS CLOSING APRIL 30.

BON TOYS, at Waterbury, Conn.
REN WELSH SHOW, at Boston.
GLOBE PROCESSION, at Bridgeport.
MIDNIGHT MAIDENS, at Brooklyn.
AMERICANS, at Cincinnati.
AUTO GIRLS, at Schenectady.
BLUE RIBBON BELLES, at Olympic, New York.
BIG CRAZE, at Englewood, Chicago.
CABARET GIRLS, at Bridgeport.
CHARMING WIDOWS, at Cleveland.
FRENCH MODELS, at Cadillac, Detroit.
LADY BUCCARONES, at Elmwood, Buffalo.
MISS CARLO GIRLS, at Chicago.
PARISHAN FLIRTS, at Brooklyn.
REVIEW OF 1914, at Elmwood, Buffalo.
SEPTEMBER MORNING GLORIES, at St. Paul.
U. S. BEAUTIES, at Reading, Pa.
WINNERS, at Kansas City.

EXTRA TIME FOR MILITARY MAIDS.

The Military Maids have five extra weeks booked, closing in Paterson, N. J.
Gladys Sears closed at the Garrick, New York, April 22, to go into moving picture, and Nora Henry, to go in Summer Stock at the Proscenium, Philadelphia.
Van Hook and Phyllis Foster will go in vaudeville. All report a pleasant and prosperous season.

"HELLO, NEW YORK" IN YIDDISH.

Boris Thomsenberger will present at his theatre, the National, Houston Street and Second Avenue, New York, a musical comedy entitled "Hello, New York," beginning April 28. He has made an elaborate production.

Jack Singer will bring the Behman Show into the Columbia, New York, May 13, using the same title for his book, by Julius McCreve.

THE DAUPHINE STOCK.

Law Ross's big, new burlesque company, direct from New York, arrived, April 19, in New Orleans, and opened their season at the Dauphine, 29, in "The Palm Beach Girls." The principals are: Benjamen and Clark, Larry Smith, Joe J. Sullivan, Wm.

Jasper, Mamie Champion, Clara Lueridge and twenty likely looking chorus girls.

ONLY ONE "FOLLIES."

Thomas Ziegfeld Jr., on April 19, secured an injunction against Harry F. Dixon, restraining him from using the title, "Follies of 1914," in connection with his burlesque show, the Big Revue. Dixon had used the "new" title at the Yorkville, New York.

TERME MAUTE IN BURLESQUE WHEEL.

It is reported the American, Tere Hantz, under the picture house sold last week to the Irving Amusement Co., of Chicago, will be converted into a burlesque house next season.

STOCK AT BOWDOIN SQUARE.

Violet Mascotte opens her stock musical comedy company, Violet Mascotte's Merry Maids, at the Bowdoin Square, Boston, Mass., May 22. Rehearsals start there May 8.

J. KIER, treasurer, and S. Rosenberg, assistant of the Bartlesville, Syracuse, N. Y., will spend their vacation at Thomas Island, at the close of their burlesque season, which ends May 15, with Jack Singer's New Behman Show.

HELEN SMITH visited Matt Kennedy at the hospital, in Baltimore, recently, taking him some flowers. She reports great improvement in his condition, and an increase of twenty pounds in weight.

JERINE HART has replaced Luba Moroff with the Tip Top Girls, for the rest of the season.

DAVE MARION returns to the Columbia, New York, next week, with Barney Fagan, Aggie Bähler, George Banks, Arlon Four, Henrietta Hyron and Emilie Bartolotti.

DAN DODY is busy putting on a new revue for Jackie Clark, in Newark; he is also drilling a number of Newark city officials in an exhibition drill to be given on the dancing floor to be laid in front of the City Hall, for the coming celebration.

SOLLY WARD and STELLA WOODS are to be married in June, in a Bronx Hall. Over one hundred couples are invited and will bid them "congratulations."

J. THEO. MURPHY was incapacitated by an attack of appendicitis, last Monday, and Harry Van, formerly with the Behman Show, took his place with the Blue Ribbon Belles, at the Olympic, New York, after an hour's rehearsal.

J. E. COOPER has engaged Allen and Norton for his Sight Seen next season.

THE BEAUTY, YOUTH AND POLLY and the Gypsy Maids alternate at Poughkeepsie and Newburgh, N. Y., this week, three days in each town.

MASTER GREETINGS are acknowledged from Mrs. George F. Hamard, and John and Grace Weber.

MILLO and ORA ENTAL played the Maletico, Indianapolis, last week, with the Big Crase Show. Millo closed the first part and Ora Ental, the burlesque, both receiving liberal applause.

FRANK L. WAKFIELD is to join K. Green in a new act.

A SPECIAL RESPECT will be given J. G. McCarty, George McGinniss, James J. Daly and Harry Glasgow at the Gayety, Brooklyn, on May 7.

WARREN LINCOLN TRAVIS is a special attraction with the Frolics of 1915, at the Gayety, Brooklyn, N. Y.

THE BLUE RIBBON BELLES, at the Olympic, New York, this week, includes: Lee Hickman, J. Theo. Murphy, Charles Douglas, Lucy Grey, Corinne De Forrest and Rose Hoag Stevens.

"Real Burlesque," with Don B. Barclay and Al. K. Hall, is the billing for the return date of the Maids of America, who opened at the Columbia, New York, at the beginning of the season.

A number of changes have been made in "The Girl From Starland," and a bang-up performance is the result. Good sized houses enjoyed every minute of the Monday shows. The Showman and the Red Hot Slave Impersonations took only a few minutes, as presented by them, and after that Barclay and Hall were just themselves, working together in great style and with great comedy results.

Barney Norton was a good straight as Jack Slick, singing and dancing well, with Joe Ward, Arthur Brooks, J. Fredericks, Harry Lane, assisted in parts and numbers.

Ella Bostel was an ideal Electra from Starland, and took good care of several numbers, notably the "Close to My Heart" Impersonation, during which Al. K. Hall works in the box and in the orchestra bit, to be joined later by Don Barclay, as the drummer for the operatic finale of the first act.

Ruth Noble was a lively ingénue, and Mae Mack did the sonnetrie in good style.

The chorus included: Kitty Belmont, Faule Palmer, Florence Monroe, Mabel Wilson, Olga Woods, Violet Hertz, Mary Hertz, Edna, and Helen Davis, Kitty Leonard, Nell Dana, Patsy Wallace, Leona Lang, Gus Bunting, Dore Emerson, Billie Jackson, May La Mon, Bertie Rodde, Tittle Elise and Martha Wells.

The olio presented Barney Norton and Ruth Noble in songs and dances and, talk and Temple Quartette (Ward, Lang, Brooks and Fredericks), in harmonious vocal selection.

The burlesque included: Hankie Goodie Rag," by Miss Mack; "Queen of Starland," by Miss Bostel; "Showman and Slave," by Barclay and Hall; "Linger! Linger! with Mr. Hertz, and girls, in transparent net gowns, with two footlights upstage throwing their figures out in bold relief, and concluding with a shadowgraph display; "Ragtime," by Miss Mack and Miss Noble; "The Frisco Boat," by Miss Mack; "Close to My Heart," by Miss Bostel; "My Little Dream Girl," by the quartette; "Memories," by Miss Bostel; automobile song by Mr. Hall; the Hawaiian Singers; "Walking the Dog," by Miss Mack; "Down by the Silver Sea" and "Don't Rag My Melody."

The comedy features have been greatly strengthened throughout the show. MILL.

PHIL OTT has his Musical Follies at the Colonial, Lawrence, Mass., this week.

THE GOLDEN CHOOKS will all in an extra week at Poughkeepsie and Newburgh, N. Y., May 1-6.

THE Galey, St. Louis, closes April 29.

THE Social Maids will play the Savoy, Hamilton, Ont., next week.

LENA LA COUVIER is in the hotel business at Washington, D. C.

THE MEMBERS of Geo. Shaffer's Show, at the Academy, Pittsburgh, celebrated the coming marriage of Gerrie Howard (Clack) and Arthur of the People's Theatre, in Cincinnati, by the party, given by the bride's pals, Ted Russell, Pearl La Beaux and Pearl Brown, at the Lincoln Hotel, April 15. Among those present were: Mr. and Mrs. Ed. Lucas, La Verne Griffin, Harry Prescott, Joe Dolan, Billy McIntyre, Geo. Hart, Ben Parker, Ed. Callahan, Ted Russell, Jennette Banks, Pearl La Beaux, Helen Carter, Buster Montano, Carrie Finelli, Geneva Powell, Pearl Brown, Anna La Flier, Irene Dixon and Myrtle Howard, besides several prominent business men of Pittsburgh.

DAVE MARION will have a fine production to open at the Poughkeepsie, on the Summer.

BEN BUMLEY continues successfully with the stock at the Poughkeepsie, in the

IRVING ENGEL is acting as treasurer of the Grand, Hartford, Conn., during Harry S. Clark's illness.

VIRGINIA KEISLEY goes with H. F. McDonald's tab, on the night train.

ROUTES.

COLUMBIA CIRCUIT.

AL REEVES (Harry Hammer, mgr.)—New York, 24-29; Empire, Brooklyn, May 1-6.
 HENRY BIG SHOW (Harry Shapiro, mgr.)—Galexy, Pittsburgh, 24-29; Star, Cleveland, O., May 1-6.
 DON TONS (Ira Miller, mgr.)—Jacques, Waterbury, Conn., May 1-6.
 BEN WELSH SHOW (Harry Shapiro, mgr.)—Galexy, Boston, 24-29, close.
 BOSTONIAN (Frank Jones, mgr.)—Star, Cleveland, 24-29; Lyric, Dayton, O., May 1-6.
 BILLY WATSON (R. H. Sherman, mgr.)—Palace, Baltimore, May 24-29; Philadelphia, 24-29; Fall, Baltimore, May 1-6.
 DAVE MARION'S (Bob Travers, mgr.)—Carnio, Boston, 24-29; Galexy, Kansas City, 24-29.
 FOLLIES OF THE DAK (Barney Gerard, mgr.)—Empire, Toledo, 24-29; Columbia, Chicago, May 1-6.
 GLOBE PHOTOGRAPHS (M. Sanders, mgr.)—Park, Bridgeport, 24-29, close.
 GOLDEN CHORUS (J. C. Fulton, mgr.)—Orpheum, Paterson, N. J., 24-29; Poughkeepsie, Rochester, 24-29; Ritz, Buffalo, May 1-6.
 GIRL TRUST (Louis Epstein, mgr.)—Catharine, Rochester, 24-29; Ritz, Buffalo, May 1-6.
 GRAY MAIDS—Newburgh and Poughkeepsie 24-29.
 HARRY HASTINGS (Martin J. Wiger, mgr.)—Des Moines, Ia., 24-29; Galexy, Omaha, May 1-6.
 IRVING BIG SHOW (Fred Irwin, mgr.)—Galexy, Kansas City, 24-29; Galexy, Kansas City, 24-29; Galexy, Chicago, 24-29.
 LIBERTY GIRLS (R. H. Sherman, mgr.)—Empire, Hoboken, 24-29; Wilkes-Barre, Pa., May 24-29.
 MANCHESTER'S (Bob Manchester, mgr.)—Galexy, Omaha, Neb., 24-29; Galexy, Kansas City, May 1-6.
 MAIDS OF AMERICA (Frank McAfee, mgr.)—Columbia, New York, 24-29; Casino, Brooklyn, May 1-6.
 MILLION DOLLAR DOLLS (Chas. Falka, mgr.)—Carnio, Brooklyn, 24-29; Empire, Newark, May 1-6.
 MIDNIGHT MAIDS (E. W. Chipman, mgr.)—Empire, Brooklyn, 24-29, close.
 MERIE'S ROUNDABOUT (Harry Shapiro, mgr.)—Alhambra, 24-29; Galexy, Boston, May 1-6.
 FUSS FUSS (Al Rubin, mgr.)—Alhambra, Atlantic City, 24-29; Casino, Philadelphia, May 1-6.
 ROSE SYDOLLES (C. J. Campbell, mgr.)—Carnio, St. Louis, 24-29; Star & Garter, Chicago, May 1-6.
 ROSEY LOBEY GIRLS (Peter & Clark, mgr.)—Palace, Baltimore, 24-29; Galexy, Washington, D. C., May 1-6.
 STROLLING PLAYERS (Louis Gilbert, mgr.)—Syracuse and Boston, Boston, 24-29.
 SOCIAL MAIDS (Joe Hartig, mgr.)—Galexy, Detroit, 24-29; Savoy, Hamilton, May 1-6.
 SPORTING WIDOWS (Bob Shuman, mgr.)—Columbia, Chicago, 24-29; Galexy, Detroit, May 1-6.
 STAR AND GARTER (Asa Comings, mgr.)—Star and Garter, Chicago, 24-29; May 1-6; Omaha 1-6.
 SMILING BEAUTIES (Ben Harris, mgr.)—Galexy, Toronto, 24-29; Galexy, Buffalo, N. Y., May 1-6.
 TOURISTS—Galexy, Washington, D. C., 24-29; Galexy, Pittsburgh, May 1-6.
 TWENTIETH CENTURY MAIDS (B. E. Patton, mgr.)—Empire, Newark, N. J., 24-29; Hurley & Seamon's, New York, May 1-6.
 WATSON WIDOWS (Bob Shuman, mgr.)—Galexy, Buffalo, 24-29; Syracuse and U. S., N. Y., May 1-6.

AMERICAN CIRCUIT.

AMERICAN (Louis Gerard, mgr.)—Olympic, Cincinnati, 24-29.
 ANYO GIRLS (Ted Symonds, mgr.)—Binghamton and Schenectady, Schenectady, 24-29.
 BEAUTY, YOUTH AND POLLY—Poughkeepsie and New York.
 BROADWAY BELLES (Joe Oppenheimer, mgr.)—Galexy, Milwaukee, 24-29; Galexy, Minneapolis, May 1-6.
 ELON RIBBIT BELLES (Wm. C. Clark, mgr.)—Olympic, New York, 24-29, close.
 BIG GRAZE (Joe L. Lister, mgr.)—Hollywood, Chicago, 24-29, close.
 CABARET GIRLS (Lester Livingston, mgr.)—Majestic, Indianapolis, 24-29, close.
 CHARMING WIDOWS (Bob Shuman, mgr.)—Empire, Cleveland, 24-29, close.
 DABLINGS OF PARIS (Wm. C. Clark, mgr.)—Galexy, Baltimore, 24-29; Trocadero, Philadelphia, May 1-6.
 FROLICS OF 1915 (Frank Lalor, mgr.)—Galexy, Brooklyn, 24-29; Olympic, New York, May 1-6.
 FRENCH MODELS (Harry Rose, mgr.)—Catharine, Detroit, 24-29, close.
 GIRLS FROM THE FOLLIES (Walter Greaves, mgr.)—Yonkers, New York, O., 24-29.
 HELLO, PARIS (Wm. C. Clark, mgr.)—Colonial, Providence, R. I., 24-29; Fall River and Worcester, Mass., May 1-6.
 HELLO GIRLS (Louis Lesser, mgr.)—Savoy, Hamilton, Ont., 24-29; Catharine, Detroit, May 1-6.
 JOYFUL GIRLS (Ben Williams, mgr.)—Buckingham, Louisville, 24-29; Olympic, Cincinnati, May 1-6.
 LADY BUCCANNERS (Dick Reiser, mgr.)—Howe and Boston.
 MILITARY MAIDS (M. Walnsdorf, mgr.)—Galexy, New York, 24-29.
 MISCHIEF MAKERS (F. W. Gerhardt, mgr.)—Catharine, Rochester, 24-29; Empire, Buffalo, 24-29, close.
 MONTE CARLO GIRLS (Ben Harris, mgr.)—Galexy, Chicago, 24-29, close.
 PAT WHITE (R. H. Sherman, mgr.)—Jersey City, 24-29; Galexy, Brooklyn, May 1-6.

PARISIAN FLIRTS (Chas. Robinson, mgr.)—Star, Brooklyn, 24-29, close.
 RECORD BREAKERS (Jack Reid, mgr.)—Standard, St. Louis, 24-29; Galexy, Chicago, May 1-6.
 REVIEW OF 1916 (Henry P. Dixon, mgr.)—Majestic, Wilkes-Barre, 24-29, close.
 SEPTIMBER MORNING GLORIES (Joe Carlie, mgr.)—Star, St. Paul, 24-29, close.
 TIMMY (The Baker, mgr.)—Trocadero, Philadelphia, 24-29; Galexy, Baltimore, May 1-6.
 TIP TOP (The Baker, mgr.)—Grand, Hartford, Conn., 24-29; Star, Brooklyn, May 1-6.
 TANGOS (Chas. Falka, mgr.)—Daly, Minneapolis, 24-29; Star, St. Paul, Minn., May 1-6.

U. S. BEAUTIES (Dan Guggenheim, mgr.)—Park, Circuit, 24-29, close.
 WINNERS (Harry E. Gates, mgr.)—Galexy, Kansas City, 24-29, close.
 MONDAY—Carnio, O.
 TUESDAY—Alhambra, Pa.
 WEDNESDAY—Alhambra, Pa.
 THURSDAY—Hartford, Pa.
 FRIDAY—Olympic, New York.
 SATURDAY—Academy, Reading, Pa.

STOCK AT DALY'S.

The same show is held over from last week, this being the second of the stock season, under the title of the Spring Maid.

THE UNION SQUARE STOCK.

This company, including all the Fourteenth Street favorites, is booming merrily along, giving their patrons up-to-date burlesque with lively choruses.

JEAN BEDINI will have the Ocala Girls out next season, in addition to the Puss Fun Show.

THE MILLION DOLLAR DOLLS did good business at the Columbia, New York, during Holy Week.

PAM LAWRENCE has signed with the Jean Bedini Show for next season.

WILL ROBIN will have his War Babies out next season, in addition to his Hello, Paris.

ARTHUR MATYER, of the City Stars, will be at the Galexy, Philadelphia, in stock for two weeks.

MAX ARMSTRONG has returned to New York to have his stock shows in Buffalo and Toronto this Spring.

EDDIE DALEY and LENA DALEY will leave the Harry Hastings management after this season, seeking new worlds to conquer.

FRANK HOWIE, Pat O'Hara and Dave Schneider had their benefit at Miner's Bronx, New York, April 25. An excellent bill pleased two large houses.

HARRY STEFFE has left the Strone & Franklin management, to join Harry Hill's Show next season. He will do vaudeville this Summer.

JENNIE ROSS goes with the Yankee Doodle Girls next season.

MAURICE JACOBS is organizing a Humpty Dumpty company for next season on the International Circuit.

Fox Furs

Fashion's Demand for Summer

We have them in every conceivable style and color

\$12 Iceland Fox Scarf, \$3.50

\$25 Red Fox Scarf, \$10.50

\$40 White Fox Scarf, \$16.50

\$50 Blue Fox Scarf, \$24.75

Special Discount to the Professional

FURS STORED RE-MODELLED
A. RATKOWSKY
 28-30-32-34 West 34th St.

HURTIQ & SEAMON'S has the Bon Tons booked up to June 5.

ZELLA RUSSELL mourns the loss of her mother, sixty-four years old, who died at Revere Beach, Boston, April 13.

JACOB & JERMON will have a Summer stock at the Empire, Newark, N. J., which will be a busy city this Summer, owing to the two hundred and fiftieth anniversary celebration, which begins May 8.

AL REEVES is busy planning for his Al Reeves' Big Jubilee Show next season. He has re-neged Charles Nobles and Al Green.

BARB BURNETT will be with the Bon Tons next season.

"THREE ARABS AND A CHINK" is the way Lon Hiscall describes the four "O'Brien Bros." with the Deban Show.

ALL the scenery and effects for the new Deban Show are now finished and in active use.

ETTA JOHNS goes with Maurice Jacobs' Show next season.

END LIFE OF ELEPHANT.

Paralysis of the right foreleg and other indications of physical breakdown caused the managers of the Bauman & Bailey Circus to have put to death their prize elephant, Lena, at the show's Winter quarters, Bridgeport, Conn. It took twenty men to tie the elephant and strangle her to death. Lena was about sixty years old.

WANTED
 GOOD SHOW GIRLS

Ponies and Chorus Men for All Summer Engagement

Address DAVE MARION
 week April 26, Casino Theatre, Boston, Mass., May 1, Columbia, New York.

WANTED FOR SUMMER
 STOCK MUSICAL COMEDY

AT THE BOWDOIN SQUARE THEATRE, BOSTON, MASS.
 GOOD COMEDIANS and GIRLS who can sing. Opening May 22 next. Rehearsals May 3, there.

Address VICTOR HARGREAVE, "The Broadway," Randolph, Mass.
 TO MANAGERS AND PRINCIPALS
 Unusual and Artistic Costumes for Any Production
 ORANGE MANUFACTURING CORP., 739 Seventh Ave., New York
 Godfrey Sigsbee, New York

STOCK

PATRICIA COLLINGE IN STOCK.

Rehearsal, Va. D. Fritz's Players for two weeks in Summer stock, opening May 1, when the company begins its engagement at the Academy of Music, this city, in "Merely Mary Ann." Following her engagement, another leading woman will head the company in a series of plays. The company includes Joseph Yarnes, William L. Nofis, Arthur E. Hohl, Louis Haines, W. A. Whitaker, Mona Klingler, Marie Baer, Helen Tracy and Arthur Philip Riple. The stage director is A. J. Edwards, and the scenic artist, Walter Darrell.

MUSICAL COMEDY STOCK.

SAN FRANCISCO, April 28.—About the middle of May an organization presenting comic opera and musical comedy will begin a season here at the Columbia with a top price set at one dollar. Among the players engaged are: Dorothy Webb, Eleanor Henry, Maude Bosty, Robert Fitch, Arthur Cunningham, Victoria Gauran, Stanley Hedges and Madison Smith.

The stage will be in charge of R. T. Emery and the music by William Lorraine. The plays to be presented include "Bark," "When Chandra Smiles," "The Midnight Girl," "Trail 4-11-14" and "Nobody Home."

STOCK STAR SYSTEM AT ALCAZAR.

SAN FRANCISCO, April 28.—A new stock star season opened here yesterday at the Alcazar, each star or pair of stars to play four weeks. Florence Reed and Malcolm Williams were the first, opening in "Bought and Sold" followed by "The Master in the House," "The Yellow Ticket" and "Gay Lord Quay."

The company includes: Marion Dauter, Helene Sullivan, Elizabeth Ross, James Gleason, William Webster, Henry Hall, John Sumner and Joseph McCauley. Addition Price is stage manager.

"TIT FOR TAT."

This sketch, which was presented at Lew York's benefit, April 28, at the Grand Opera House, Brooklyn, was written by J. Francis Kirk, stage director of the Grand Opera House stock during the past season.

The sketch proved to be a clever little farce. The players who appeared in it were Fay Baker, Edw. Fitzgerald and Mr. Kirk, and the work of each was the approval of the audience. Miss Baker during the course of the sketch sang "Beautiful Lady," from "The Pink Lady," for which she was given hearty applause.

DOUBLE WEDDING WITH POSTY'S SHOW.

An undigned commotion came up at the marriage, on April 14, of Mary La Bella to Bob Bremson, and Marion McCormick to Victor Horwitz, both girls of the Post Musical Comedy Co., appearing at the Corona, Toledo, O., in musical stock.

Mr. Bremson is secretary of the K. G. Barknot Show, Wintering in Toledo, O. Mr. Horwitz is the son of Toledo's impresario, J. Horwitz.

The double honeymoon will be spent at the Barknot Show, which is to open soon in Toledo.

CHESTER WALLACE IN ABSTURBAUL.

Chester Wallace opened a Spring season of stock at the Malheur, Toledo, O., April 26, with an entirely new company. His opening play was "A Pair of Sixes," to be followed by "Kick In," "Under Cover," "My Humble Servant" and "Seven Keys to Abbatula." This is Mr. Wallace's fourth time in Abbatula.

BONSTELE CO. ON CAST.

The cast of the Jessie Bonstelle Stock Co., which began its stock season April 24 in Buffalo, includes, besides Corliss Gifford, Robert Lane, Lynn Faith, William Pringle, William Powell, Arthur Allen, Milton Stallard, Adam Rice, Helen Wilson, Jane Houston, Beatrice Montford and Meta Gund.

MISS PINLAY WITH WOODWARD CO.

Miss Pinlay opened her engagement with O. D. Woodward, in summer stock at Denver, April 16, with "He Comes Up Smiling." Jack Hamilton portrayed the Douglas Fairbanks role.

CLOSURES WITH WHITNEY PLAYERS.
Russell Lowry Test has just closed a stock engagement with Lou Whitney Players, in Anderson, Ind., and will spend a three weeks' vacation at his home, in Pittsburgh, and in Cleveland and Detroit. In May he will rejoin Miss Whitney for another year's engagement.

ADDITIONS TO POLI STOCK.

Additional engagements for the Poli stock, opening May 1 at Springfield, Mass., include: Mrs. Charles Willard, Letha Wain, Eugene Webb, Guy Sampel, Billy De Wolf, Dolly Davis and Eddie Fitzgerald. William Webb is stage director, and Thomas Worth, scenic artist.

BANQUET TENDERED COMPANY.

Chas. Newhart and the members of the Kalkreuth Stock Co. were entertained at a banquet given for them by the proprietor of the Commercial Hotel, 8, New Berlin, N. Y., where they rehearsed and opened their Summer season.

BEGINS SEASON IN PROVIDENCE.

Sydney Shields began her season with the Albion Stock Co., in Providence, last week, in "Under Cover." Blue line has been with this company for the last three years.

NOTICE.

THE PUBLISHERS OF THE CLIPPER EARNESTLY SOLICIT THE CO-OPERATION AND ASSISTANCE OF ALL MANAGERS OF STOCK THEATRES IN INCREASING THE VALUE OF THIS DEPARTMENT. WE BELIEVE IT WILL BE MUTUALLY ADVANTAGEOUS IF EACH MANAGER WILL SEND US IN ADVANCE ANY CHANGES THAT MAY OCCUR IN THE POLICY OR PERSONNEL, ANY ACCIDENT, UNUSUAL OCCURRENCE OR IMPORTANT HAPPENING CONNECTED WITH HIS COMPANY. WE DESIRE TO GIVE GREATER PUBLICITY AND PROMINENCE TO THIS BRANCH OF AMERICAN THEATRE HAS BEEN DONE HERETOFORE ANY PUBLICATION. WILL YOU HELP?

CORSE PATTON IN SPRINGFIELD.

SPRINGFIELD, Mass., April 25.—The Corse Patton Stock Co. will play a season of Summer stock at Court Square Theatre, this city, opening May 1 with "The Man from Home."

JACK GRANT WITH POSTY SHOW.
Jack Grant has recently joined the Posty Musical Comedy Co., at the Crown, Toledo, O., doing straight comedy with Jack Lord.

PAULINE BOYLE TO MANAGE COMPANY.
Pauline Boyle will manage the stock company John Mordant will open May 1, at the Barry, Fall River, Mass.

MAE DESMOND CLOSSES SEASON.

Mae Desmond closed her season of two hundred and forty-four weeks' continuous work with a stock company in Wilkes-Barre, Pa., last week, and has returned to New York.

RETURNS TO CAST.

Clifford Stock, of the Brewster-Stock Stock Co., at the Orpheum, Newark, N. J., returns this week to play the role of Kid Burns, in "Forty-Five Minutes from Broadway."

WITH WILLIAMS STOCK.

John J. Justin and his wife, Ethel Romalis, joined the Ed. Williams Stock Co., at Quincy, Ill., April 23.

JOHN BORDEN THE DENBEN PLAYERS AT THE DENBEN, DENVER, CO., APRIL 23.

John Borden, the Denben Players at the Denben, Denver, Colo., April 23, in "The Toughest of Men."

H. WEBB CHAMBERLAIN HAS BEEN RE-ENGAGED with the Robins Players, who will shortly start a stock run at the Royal Alexander, Toronto, Can.

STOCK LOCATIONS.

"The Miracle Man," week ending April 29, at the Hathaway, Brockton, Mass., under the management of Warren O'Hara. Julius Noss will play the part originated in New York by George Noss.

"The Forty-Five Minutes from Broadway" is a novelty in stock, will be one of the attractions at the Imperial Theatre, Chicago, Ill., where Mr. Ganss will show a season in stock. "Forty-Five Minutes from Broadway" and "The High Cost of Loving" will also be early attractions at this theatre.

"The Little Millionaire," week ending April 29, Princeton Theatre, Des Moines, Ia.

"Mrs. Tiggs of the Cotton Patch" Mount Theatre, Elmira, N. Y., under the management of M. D. Gibson. "A Fool There Was" underlined.

"The Trail of the Lonesome Pine" Charles Cherry as the stock star, playing his original role. "Outcast," "The Road to Happiness" and "The Miracle Man" are underlined for production the next three weeks in May at the Shubert, Milwaukee, Wis.

"The Song of Songs" will be offered for the first time in stock ending May 6, at Kelt's Bronx, New York City. The following week the piece will be played at Kelt's Hudson Theatre, Union Hill, N. J.

"Forty-Five Minutes from Broadway" is the bill ending April 29, Orpheum Theatre, Newark, N. J. "Along Came Ruth" and "The Importance of Being Earnest" will be produced during the next two or three weeks at the Academy of Music, Southampton, under the management of Bertram Harrison.

"The Great Pursuit," week ending April 29 at the Jefferson Theatre, with Charles Cherry as the stock star, playing his original role.

"Damsel Goods," week ending May 6 at the Lincoln, Union Hill, N. J., under the management of John Stark.

"Outcast," week ending May 6 at the Wilkes Theatre, Salt Lake City, Utah, under the management of Tom Wilkes.

"The Miracle Man," "Outcast," "The Road to Happiness," "The Story of the Charles Cherry" as the stock star, playing his original role. "Damsel Goods," week ending May 6 at the Lincoln, Union Hill, N. J., under the management of John Stark.

"Along Came Ruth," with Mary Boland as the stock star, will be offered very shortly at the Denham Theatre, Denver, Colo., under the management of O. D. Woodward.

"Outcast," week ending May 6, at the New Academy, Herson, Pa.

"The White Sister" for week ending May 6, at the Lyric, Bridgeport, Conn.

"Kiss Kiss," with Crystal Hense as the stock star, was offered week ending April 22, at the Park Theatre, St. Louis, Mo. This week Miss Hense appeared and was at the car at the Shendashoff Theatre. Manager William J. Flynn, of both houses, reports business excellent.

"Lemonade," week ending April 22, at the Elmore, New York City, with Welka Leasing playing the part originated by Pauline Frederick. The following week, "My Boy H. B. Shanson, for the first time on any stage.

"The Squaw Man," with Roy Vaiting in the leading role, week ending April 29, at the 13-cem, Detroit, Mich.

"The Trail of the Lonesome Pine," week ending April 29, at the Van Cuyt Opera House, Schenectady, N. Y.

STOCK IN SOUTH BEND.

C. J. Allard, manager of the Orpheum, South Bend, Ind., is contemplating putting a stock company in the Orpheum for a few weeks after the close of the vaudeville season.

JOHN STOCK IN SHOUX FALLS.

B. C. Bickford joined the Le Compt-Fletcher Stock at Sioux Falls, Ia., opening in "In God's Country."

THE LANSHAW PLAYERS are gradually whittling the show into shape, with all new lights, scenery and costumes for the Summer, along with a new Overland auto, and expect a big season.

THE TRIPLE STOCK, at Rochester, N. Y., opens May 1. Edward Barton will be in charge.

NEXT WEEK'S VAUDEVILLE BILLS

May 1-6 U. S. CO. CIRCUIT NEW YORK CITY.

Albany.
Van Schick
Lynch, Co. & Carsons
Leland
Harty Clarke
Vera Salinas & Co.
Festivals

Columbian.
Chas. Howard & Co.
Ideal
Lo Beers

Paterson.
James Dunn
Princess Joe Quon Tai
McKewenry & Tyson
Hale & Ward
Beecham Brothers

Seyal.
Mr. & Mrs. J. W. Barry
Walla Norwood
East Wilson & Co.

Shushwick (Ukln).
Al. E. White
Voco
Nigroletto Bros.
"Naryary Land"
Conley & Webb
Kerr & Weston
Janely

Orpheum (Ukln).
Herbert's Dogs
Charles Gilligan & Co.
Jack Wilson Trio
Conley & Webb
Dorothy Regal Co.
McKay & Ardine
Parish & Felt
Morton & Glens
Alma Wheaton & Co.

Prospect (Ukln).
Miss Campbell
Gaston Palmer
Nancy Hamilton & Co.
Kelly Wilder & Co.
Bob Adams & Co.
"Vacuum Cleaners"
Dustin's Animals
Pier & Jowles
Heim Trio

Maryland.
Johnston & Wells
"Saved By Wireless"
The "Little Stranger"

ATLANTA, GA.
Forsyth.
Frank North & Co.
Adeline Hartmann
Faye Antwerp Girls
Donahoe & Stewart
Henry Girard & Co.
Roy & Arthur

BALTIMORE.
The "Little Stranger"
Funtillo Sisters
Eralie Ball
French & His
Bareham & Gros
Muller & Coomes
Della Blanche
Kerr & Burton

BIRMINGHAM, ALA.
Lovely.
Three Antlers
First Half
Avon Four
Alexander Kids
Grace Fisher & Co.
"On the Veranda"

Chas. L. Fletcher
Hubert Dyer & Co.
Chas. L. Fletcher
Booth & Leander
Marie

BOSTON.
Keith's
Musical Johnsons
Eva Vancely
Chas. E. Brown & Co.
"Which One Shall I Marry?"

Shirley.
Shirley & Golden
Hess & Hyde
Carlisle & Roma
BUFFALO, N. Y.

Shea's.
Valueda's Leopards
Fashon Bros.
Three Duo For Boys
Phillips Gummey Four
Noel Travers & Co.

CHARLESTON, S. C.
Victorine.
First Half
Zedliff Bros.
Gladious & Berclac
Jack & Kitty Delacroix
Hark & Vincent
Bix Circus
David Hall & Co.
Marie Lo

Last Half
Edwin George
Grove Columbia Belle
Danlets & Walters
Mr. & Mrs. McFarland
Marie Lo

CHATTANOOGA.
Orpheum.
First Half
Flake & MacLennan
Best Wilcox & Co.
Miller & Leightner
MUIH Wood

CINCINNATI.
Keith's.
Morton
Geo. Nath & Co.
Ralph Smalley
Oliver

CLEVELAND, O.
Mr. & Mrs. James Kelso
Catholics

Walter C. Kelly
Parson Play
"The Washington Sq."
Smith & Agtins
Sherman & Kitty
Lee Ho Gray & Co.
Alvin Bros.
Kirk & Fogarty

CHICAGO, ILL.
Keith's.
Antrim & Yale
Karl & Messenger
The Norvelles
Rogers & Weller
Ronald Water & Parsons
Morton & Glens
Lois Sisters
D. W. Davis, O.

Keith's.
Crown Seal
Meyer & Galt
Chas. Maryland Sisters
Gladys & Angus
Great Lion
Heard

DETROIT.
Temple.
Al. H. Jackson
Thos. E. Herman
William Bonfield
Morton & Moore
De Lamo
Four

ERIE, PA.
Colonial.
Ryan & Lee
Britt Wood
Hara Padden & Co.
Neehan's Dogs
Heine Jackley

GRAND RAPIDS.
Empress.
Peterson Bros.
Brent Hayes
The Sharcks
Dorothy Richmond & Co.
The Ethel Hood
Chas. Grapewin

HAMMONT, ONT.
Temple.
Three Antlers
First Half
Alexander Kids
Grace Fisher & Co.
"On the Veranda"

INDIANAPOLIS.
Chas. L. Fletcher
Hubert Dyer & Co.
Chas. L. Fletcher
Booth & Leander
Marie

MARTIN'S DOGS
John & Clara
Morton
Maurice Burdhardt
Walter Browne

JACKSONVILLE.
Orpheum.
First Half
Best Lery
Lightner & Alexander
Max Bloom & Co.

KNOXVILLE, TENN.
Grand.
First Half
Brown & Kilgour
MUIH Wood

First Half
Fisher & Leightner
Best Wilcox & Co.
Miller & Leightner
Catholics.

Beeman & Anderson
Chas. Mack & Co.
Ortha & Dooley

NASHVILLE, TENN.
Princess.
First Half
Chas. L. Fletcher
Hubert Dyer & Co.
Booth & Leander
Marie

AVON COME FOUR
Grace Fisher & Co.
NORFOLK, VA.

Colonial
Dan Sherman & Co.
Morton & Glens
Meyer & Galt
"Girls of the Orient"

Last Half
Devine & Williams
Bansong & Deliah
Alvin Bros.
Three Jolly Jack Tans
Catholics

FITZGERALD.
Davis.
Wright & Deitch
Beale Church & Co.
Mrs. Thos. Williams & Co.
Loyal Higgins & Co.

PHILADELPHIA.
Dooley & Ruppel
Franklin & Green
Roger Gray & Co.
Ketchum & Chastain
Nichols Nelson & Co.
Low Hawkins
Herman & Sherry
Franklin Antler
M. Williams

RICHMOND, VA.
Keith's.
First Half
Devine & Williams
"Girls of the Orient"

BOANOS, VA.
First Half
Devine & Williams
"Girls of the Orient"

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BOANOS, VA.
First Half
Devine & Williams
"Girls of the Orient"

Palace.
Stone & Keller
Nack & Willett
Big City Trio
Bachman
Gardner Trio
Perry & Williams
Low Masson & Co.
"The Highest of the High"
Partillo & Frabito

DENVER, COLO.
Orpheum.
Dorothy Jordan
Harry Hines
Vera Salinas & Co.
Best Wilcox & Co.
Stevens & Paul
Jolly Johnny Jones
"Famous Play of the Washington 30"

KANSAS CITY, MO.
Keith's.
Marie Cahill
Alexander Carr & Co.
Mary Gray
Morris & Allen
Three Moran Sisters
Mine. De Clemens

WINNIPEG, CAN.
Alexander Carr & Co.
Mary Gray
Morris & Allen
Three Moran Sisters
Mine. De Clemens

W. V. W. A.
CHICAGO.
American.
First Half
"Whose Little Girl Lost Her You?"
Boothby & Eversden
Three Chums
Joe Cook
Hartman's Maestros
(One to fill)

Minneapolis.
First Half
Boothby & Eversden
Three Chums
Joe Cook
Hartman's Maestros
(One to fill)

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Three Chums
Joe Cook
Hartman's Maestros
(One to fill)

Stone & Hayes
Gara Zora
SEATTLE, WASH.
Orpheum.
"Overtones"
Cheerbrook's Maestros
Willing, Manly
J. C. Lewis Jr. & Co.
Stala Story
Sengali
Lubinski

SAN FRANCISCO.
Orpheum.
Stella Marboe & Co.
Donovan & Co.
Stevens & Paul
Hershel's Headier
Robinson & Baldwin
Mason & Murray

WINNIPEG, CAN.
Alexander Carr & Co.
Mary Gray
Morris & Allen
Three Moran Sisters
Mine. De Clemens

W. V. W. A.
CHICAGO.
American.
First Half
"Whose Little Girl Lost Her You?"
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Three Chums
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(One to fill)

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(One to fill)

COUNCIL BLUFFS, IA.
Nicholas.
Hambler Sisters
Pellette & Wicks
Destinial Vines
DAYTON, OH.

Columbia.
First Half
Dancing Maestros
Famulus Saxons
Curt & Co.
Six Musical Spillers

Last Half
Grace & Wicks
Haltain & Sykes
Dorothy Regal Co.

DECATUR, ILL.
Empress.
First Half
Tom Powers & Minstrels
Grace De Winters
Jack & Vemar
Friend & Southern
Gee Greene
Bora's Genies
(One to fill)

DES MOINES, IA.
Orpheum.
First Half
The Blaine & Lorraine
Hetta
"Hundred Dead the Town"
First Half
Last Half
Dorothy Regal Co.
Yates & Wheeler
Friend & Southern
Celeste Conant
(One to fill)

DULUTH, MINN.
New Grand.
First Half
Lawton
Benjamin Sisters
Poster & Lovett
MINNEAPOLIS.

Herbert & Layd & Co.
Harrison, Yoder & Burns
(Two to fill)

Windsor
First Half
Raymond Coleman
"The Devil He Did"
Gardner & Loman
George N. Brown & Co.
The Puppets
First Half
Brown & Newman
(One to fill)

Avenue.
First Half
Dale & Webster
Peggy
Le Clair & Sampson
Two to fill

Santo & Hayes & Claire
Santo N. Brown & Co.
(Three to fill)

Kedzie.
First Half
Kennedy & Burr
Merrill, Watts & Towne
First Half
Best Lery
Fay, Two Coters & Fay
(One to fill)

Wilson.
First Half
Frank Ward
Three Types
Lella Shaw & Co.
Carver & Burns
"Night in the Park"
(To fill)

BLOOMINGTON, ILL.
Maestros.
First Half
Royal Gaudin
Ed. Blondell & Co.
"The Bachelor Dinner"
Novelty Clowns
(One to fill)

Proctor & Adams
First Half
Royal Gaudin
Ed. Blondell & Co.
"The Bachelor Dinner"
Novelty Clowns
(One to fill)

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Ed. Blondell & Co.
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First Half
Royal Gaudin
Ed. Blondell & Co.
"The Bachelor Dinner"
Novelty Clowns
(One to fill)

WE CAN SAFELY SAY WE HAVE THE BIGGEST BALLAD HIT IN AMERICA TO-DAY

ALL I WANT IS A COTTAGE SOME ROSES AND YOU

Words and Music by CHAS. K. HARRIS

Orchestration in any key now ready. Dance arrangement now ready as an old time waltz for orchestra.

CHAS. K. HARRIS, Columbia Theatre Bldg. 47th St., & Broadway, N. Y. City

Ekhardt, Oliver, Players—Saskatoon, Sask., Can., Indef.
 Elmore Stock—Elmore, Bronx, N. Y., Indef.
 Empire Theatre Stock—Empire, Pittsburgh, Indef.
 Edwards-Wilson Stock—Wilmington, O., 24-29.
 Foreberg Players—Lancaster, Pa., Indef.
 Fisher, Ernest, Stock—St. Paul, Indef.
 Fields, Marguerite, Stock (Dr. Harry A. March, mgr.)—Bettie Green, Stock (first half), Kansas (last half), until June 8.
 O'Keefe George Stock—Playhouse, New York, until 29, Gerrick, Chicago, May 1-27.
 German Stock—German, Cincinnati, Indef.
 Gieser, Vaughn, Stock—Cleveland, Indef.
 Hyperion Players—New Haven Conn., Indef.
 Hudson Players—Union Hill, N. J., Indef.
 Horne Stock—Erie, Pa., Indef.
 Hamilton Stock—Groversville, N. Y., Indef.
 Harrison, Blanche, Stock—Birmingham, Ala., Indef.
 Jefferson Players—Vermont, Mo., Indef.
 Keith Stock—Bronx, New York, Indef.
 Knickerbocker Stock—Knickerbocker, Phila., Indef.
 Ketchum, Chet, Players—Zanesville, O., Indef.
 Ketchum, Chet, Players—Zanesville, O., Indef.
 Kelly, Jewel, Stock—Mobile, Ala., Indef.
 Little Playhouse Stock—Mt. Vernon, N. Y., Indef.
 Lowe, Jane, Stock—Schenectady, N. Y., Indef.
 Lincoln Players (John V. Prince, mgr.)—Lincoln, Neb., May 1, Indef.
 Lyceum Stock—Detroit Indef.
 Morocco Stock—Los Angeles, Indef.
 Mallo-Cordine Players—Tampa, Fla., Indef.
 Mozart Players—Elmira, N. Y., Indef.
 McWhorter Players—Elmira, N. Y., 24, Indef.
 McWhorter-Webb-Melvin Stock (Sam C. Miller, mgr.)—Saginaw, Mich., Indef.
 Machan, J. N. Players (A. R. A. Barrett, mgr.)—Welles, Conn., 24-29.
 Melville's Comedians, No. 1—McDonnell, Ark., 24-29.
 North Broad Stock—Omaha, Neb., Indef.
 Northampton Players—Northampton, Mass., Indef.
 Nustel Players—Nustelton, Kan., Indef.
 National Stock—National, Chicago, Indef.
 National Players—Zanesville, O., 24, Indef.
 Fox Players—Falls, Washington, Indef.
 Fox Players—Scranton, Pa., Indef.
 Fox Stock—Andover, Massachusetts, Indef.
 Fox Stock—Springfield, Mass., May 1, Indef.
 Fox Stock—Hartford, Conn., Indef.
 Park Theatre Stock—St. Louis, Indef.
 Fallet Stock—Fallet, Indef.
 Post's Mus. Com. Co. (Chas. F. Post, mgr.)—Torrington, O., Indef.
 Schubert Stock—Shubert, Indef.
 Shubert Stock—Shubert, Indef.
 Strand-Arcade Stock—Toledo, O., Indef.
 Snoger, Cecil, Stock—Tulsa, Okla., Indef.
 Shadrach-Thibet Stock—Hartford, Conn., 24-29.
 Union Hill Stock—Union Hill, N. J., Indef.
 Van Dyke & Eaton Stock (P. Mack, mgr.)—St. Joseph, Mo., 24 May 18.
 Wallace, Chester, Players—Ashland, O., 25, Indef.
 Wallace, Morgan, Players—Peoria, Ill., Indef.
 Walling, Lon, Players—Anderson, Ind., Indef.
 Woodward, G. D. Stock—Kansas City, Mo., Indef.
 Wright Theatre Co. (Billard Wright, mgr.)—La Belle, Mo., 24-29.
 Yonkers Stock Players—Yonkers, N. Y., Indef.

NAT WILLS has bought himself a new Summer home, at Woodlawn-on Hudson, N. Y.

RIDDIE FOY will show his vaudeville season at Milwaukee, Wis., and will spend the Summer at his home, on Fellman Road, right near Judge Koepf's residence.

ERNEST BRIGHT is conducting a cigar store on Jerome Avenue, New York.

J. BERNARD DYLLIN recently enjoyed a long automobile ride in J. Herbert Mack's car.

W. S. BUTTERFIELD, of the Butterfield Circuit, entertained at the second show, April 20, about sixty of the local Summer stock followed by a banquet on the stage after the performance.

JAMES THOMPSON, formerly of Foy and Thompson, is in a salaried at Kanawha, W. Va. WILFRED BLOU, Fayetteville, Ind., closed his season April 17 with David Wardell.

REGISTER YOUR ACT.

PROTECT WHAT YOU ORIGINATE.

THIS COUPON will be numbered and attached to your material, and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to

THE REGISTRY BUREAU,

NEW YORK CLIPPER, 47 West 28th St., New York.

NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my.....

entitled.....

for Registration.

NAME.....

Address.....

When you register a play or scenario that you intend to submit for reading to any producer, we will furnish a label to be attached to the original, showing that the same has been entered in THE CLIPPER Registry Bureau. Get the idea?

ADDITIONAL CREDITS ISSUED.

707—Bert and Belle MacPherson.....	The	806—Edwards and Hardne.....	Imitation
708—S. L. Neabitt.....	Negro Melody	808—Andrew S. Pfeiffer.....	Scenario
709—Jan. Bacon.....	Title of Act	810—Philip J. Levy.....	Bag Time
800—Will O'Neill.....	Song Lyrics	811—George Le Petrov.....	Title for Act
801—Stanley B. Holcomb.....	Song Lyrics	812—Walter Austin.....	Title for Act
802—Carl A. Hummel.....	Lyrics	813—Wm. Lindemann.....	New Act
803—A. Roberts.....	Lyrics	814—Leo Fleming.....	Parodies
804—Jennie May Howell.....	Song Poems	815—Robt. Sturges.....	Song
805—Jennie May Howell.....	Song Poems	816—Wm. Bretford Orr.....	Song
806—Jos. Le Doux.....	Play	817—H. Webb Chamberlain.....	Scenario
807—Mrs. Morris Conlin.....	Pantomime Sketch		

WANTED MACHAN'S ASSOCIATE PLAYERS

Spring and Summer Tour YOUNG, HANDSOME, INGENUE LEADING WOMAN Must have the wardrobe and good appearance. Other Good Repertory People in All Lines write. Those doing Specialists preferred. Give lowest salary. This Show never closes. Address A. M. A. HARRIS, Manager, Welland, Ont.

AT LIBERTY—WM. H. MALONE, Chas. and Gen. Bus. Ad Director, ELIZABETH FOX, Chas. and Gen. Bus. Immediate joint engagement. Rep. Stock; one or two bills a week. 55 Prince Street, New York City.

WANTED QUICK—FORMERS, INDIANS, MAN WITH F. A. ARKIN, Blodgett's Mills, N. Y.

WANTED AMBITIOUS YOUNG LADY, of good appearance to act in a new military play. Send all qualifications first letter. KITCHNER, care Clipper.

AT LIBERTY For Spring and Summer Stock or Repertory MISS GERTRUDE LIVINGSTON Characters, Heavie, Grand Dame and Gen. Bus. 115 Lafayette Ave., Brooklyn, N. Y.

WANTED QUICK TWO GENERAL BUSINESS MEN

Also Juvenile Man; Trap Drummer, with good voice. Send card to Broadway, N. Y. or Star B. and O. Leader. Pay on telegraph. Wopay 50.

Address BOWDISH STOCK CO., Brooklyn, Pa.

AT LIBERTY DOUGLAS AND BRUCE RIVALDO HELENE DEL MAR Versatile Leads Soprano Specialties Managers write your best offer. Address BRUCE RIVALDO, Ocean City, Md.

THIS WEEK, KEITH COLONIAL, NEW YORK

MADISON

Late Feature of KATINKA

ASSISTED
BY

MATIL FRIEDLAND

Singing Mr. FRIEDLAND'S Compositions

Direction ALF. T. WILTON

(Continued from page 25)

Cole, Russell & Davis
Three Wheelers
(To Bill)

Plaza.
First Half
Norton & Allen
Joe Hardman
Acrologie Girls
Last Half
Wylston
A. B. C. Girls
(Two to Bill)

**NEW CIRCUIT
NEW YORK CITY.**
American

First Half
Pianco & Bligham
Grace Hazard
Ed. & Jack Smith
Geo. Frimrose Minstrels
What Every Man Needs
Eddie Foye
Falo Sisters
Last Half
Romanco, Frank & Co.
Frankie Fay
Geo. Frimrose Minstrels
Joe Towle
Evelyn May & Co.
Grace Edmunds

Boulevard.
First Half
Vio & Lita
Burke, Tooby & Co.
Ethel McLaughlin
Three Mori Bros.
Last Half
The Brighton
Pianco & Bligham
Chas. & Sully
Denny & Hart
Marie Hart

Dorchester Street.
First Half
St. Clair & Jocelyn
Chas. & Sully
Mack & Vincent
Three Mori Bros.
Clark & McLaughlin
The Kingston
Last Half
Frimrose & Grottel
Three Mori Bros.
McDonald & Rowland
George & Lily Gordon
Baker, Sherman & Cunningham
Albert & Joe

Greasy Square.
First Half
Franklin
Joe Abbott & White
Evelyn May & Co.
Jas. & Bonnie Thornton
Pittman & Lewis
Three Mori Bros.
Last Half
Ted & Lita
June & Irene Melio
Id. Clemens
Jas. & Bonnie Thornton
Horn & Ferris
Three Fleming Bros.

Orpheum.
First Half
Albert & Joe
Three Mori Sisters
Oren, Haggitt & Fraw
Evelyn Cunningham
Fighter & the Boss
Oscar Lortz
Mahoney Bros. & Dely
Carman
Last Half
Hase Bros.
Dottie La Bon
Frances Victoria
Harvey De Vora Trio
Major & Maclean

Robby Nelson
The Kingtons
Lincoln Square.

First Half
Zeno, Jordan & Zeno
Denny & Boyle
Frances in Green Tui
Bobbe & Nelson
John Truitt
Last Half
Louis Stone
Belmont & Hart
Hickville Minstrels
Maude Samuels & Co.
Dorothy Weather
Vaterland Band

National.
First Half
George & Lily Gordon
Zeno & Mandel
Cadeia De Gacyone
Evelyn May & Co.
Carson & Willard
John Curry

First Half
Judge & Gail
Vespco Duo
Towers & Darrell
Chas. & Sully
John Curry
Last Half
John Curry
Seventeen Avenue.
First Half
The Brighton
Jimmie Lichter
Gressman & Grottel
Dorothy Weather
Gland Hall Macy
Hickville Minstrels
Grady Bros.

First Half
R. Kelly Forrest
Princess in Green Tui
Van De Vinne
Last Half
"What Every Man Needs"
Mack & Vincent

Bay Ridge (Bkln.).
First Half
Dawson, Pierce & Harbo
Cadeia & Feller
Dorothy Weather
Browning & Morris
Gray & Gail
Last Half
Frimrose & Grottel
Margaret Du Barry
Zeno & Mandel
Kewie Man Ja
Futuna & Lewis
Cesar Bitwell

Bliton (Bkln.).
First Half
Judge & Gail
Zeno, Jordan & Zeno
Denny & Boyle
Frances in Green Tui
Bobbe & Nelson
John Truitt
Last Half
Louis Stone
Belmont & Hart
Hickville Minstrels
Maude Samuels & Co.
Dorothy Weather
Vaterland Band

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John Truitt
Last Half
Louis Stone
Belmont & Hart
Hickville Minstrels
Maude Samuels & Co.
Dorothy Weather
Vaterland Band

Belle Oliver
Harvey De Vora Trio
"The Right Man"
Storm

Franklin
First Half
Abbott & White
Frances in Green Tui
Bobbe & Nelson
John Truitt
Last Half
Louis Stone
Belmont & Hart
Hickville Minstrels
Maude Samuels & Co.
Dorothy Weather
Vaterland Band

Baltimore.
First Half
George & Lily Gordon
Zeno & Mandel
Cadeia De Gacyone
Evelyn May & Co.
Carson & Willard
John Curry

First Half
Judge & Gail
Vespco Duo
Towers & Darrell
Chas. & Sully
John Curry
Last Half
John Curry
Seventeen Avenue.
First Half
The Brighton
Jimmie Lichter
Gressman & Grottel
Dorothy Weather
Gland Hall Macy
Hickville Minstrels
Grady Bros.

First Half
R. Kelly Forrest
Princess in Green Tui
Van De Vinne
Last Half
"What Every Man Needs"
Mack & Vincent

Bay Ridge (Bkln.).
First Half
Dawson, Pierce & Harbo
Cadeia & Feller
Dorothy Weather
Browning & Morris
Gray & Gail
Last Half
Frimrose & Grottel
Margaret Du Barry
Zeno & Mandel
Kewie Man Ja
Futuna & Lewis
Cesar Bitwell

Bliton (Bkln.).
First Half
Judge & Gail
Zeno, Jordan & Zeno
Denny & Boyle
Frances in Green Tui
Bobbe & Nelson
John Truitt
Last Half
Louis Stone
Belmont & Hart
Hickville Minstrels
Maude Samuels & Co.
Dorothy Weather
Vaterland Band

Palace (Bkln.).
First Half
Zeno, Jordan & Zeno
Denny & Boyle
Frances in Green Tui
Bobbe & Nelson
John Truitt
Last Half
Louis Stone
Belmont & Hart
Hickville Minstrels
Maude Samuels & Co.
Dorothy Weather
Vaterland Band

Hudson & Chalm
Cie & Denby
Last Half
Hendrix & Smith
Robinson & McShayne
"Crocus Isle"
Echel Roberts
Elsie Jann

NEWARK, N. J.
Madestie.
First Half
Betty La Bond
Zerby's Duo & Co.
Elder, Sherman & Banagan
Last Half
Mahoney Bros. & Dely
Carman
Belle Oliver
"Fighter & the Boss"
Ed. Foye
Gray & Gail
Rose
Bruno-Kramer Trio

Baltimore.
First Half
George & Lily Gordon
Zeno & Mandel
Cadeia De Gacyone
Evelyn May & Co.
Carson & Willard
John Curry

First Half
Judge & Gail
Vespco Duo
Towers & Darrell
Chas. & Sully
John Curry
Last Half
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Dorothy Weather
Vaterland Band

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BUDGET No. 10 price one dollar. It contains 15 original monologues, 5 great acts for two males and 7 for male and female, a bright Irish comedy, 16 wonderful parodies, 4 crackjack minstrel semi-acts, a screaming absurd comedy entitled "Give Money, Judge," besides hundred of new songs, sidewalk hits and actual minstrel jokes. Remember the price of MADISON'S BUDGET No. 10 is only one dollar and your money back if dissatisfied. Back issues all gone except No. 10. Combination price of No. 10 and No. 11 is \$1.50.

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Chick
Dorothy Brenner & Co.
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Minnale Kaito Trio
Catie Davis Trio
Bert Melbourne
King & Harry
Great Sautel

LAWING.
First Half
Castile Trio
Bert Melbourne
King & Harry
Great Sautel
Last Half
Chick
Dorothy Brenner & Co.
Blim City Four
Minnale Kaito Trio
Catie Davis Trio
Bert Melbourne
King & Harry
Great Sautel

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CIRCUS

JAMES BRADBURY CIRCUS.

James Bradbury, for several seasons connected with the Ringling Circus, has embarked for himself in the circus business, opening April 29 at Stillman, Ind.

Circus will be one of the largest overland shows in the Middle West, using a one hundred foot train, with fifty foot middle piece, cranked with auto equipment, consisting of eighteen trucks.

Among the acts engaged are: J. N. Lang, producing clown, with his trick mule; Gladys Langer, stuttry horses and performing horses; and Doug La Land, Lang and Heyden, comedy acrobats; the Heyden Troop, wire artists; Tullia La Land, juggling act; General Harry Morgan, acrobats; Rusty Mustil Bradbury, and others. C. A. Cash is musical director, with a ten piece uniform band. Staff includes: James Bradbury, owner and general manager; Leo Lackey, assistant manager; Mrs. Minnie Bradbury, treasurer; Tullia La Land, equestrian director; E. W. Compton, general agent; and three assistants, and John Davis, boss carman.

AL. G. BARNES' WILD ANIMAL CIRCUS.

The show opened at Santa Monica, Cal., March 11, afterwards playing San Diego when the exposition was in progress, thence to Los Angeles, Santa Barbara, and San Francisco. It is now at San Francisco, where it opened April 9 for an eight days' stay, giving performances twice daily. Reports are to the effect that the show is a splendid business at each town visited, and in San Francisco the business done was beyond expectation.

Since the show started a baby has been added to the herd. It is thought this "baby scow" is the first one born in captivity in America. Nine-tenths of the bill in Al. G. Barnes' Circus is made up of wild animal acts. Almost every animal is represented. They have a hock camel in the collection which is named "Hock Snook." It is the scariest of camels, and is said to be the only one of its color at present in this country.

A very pretty human act on the bill is that of Vera Earle, called the singing or prima donna equestrienne. Mounted on a magnificent white charger, elegantly caparisoned, the lady sings favorite songs and ballads, and near the close of the act a flock of pigeons, one by one, fly to her and perch themselves on her head, shoulders and arms, as also on the back and mane of her horse. With them all in place she makes her exit, and is the recipient of such applause.

One of the most daring acts of the circus is that performed by Adelaide Dennis. The lady is an lion cage performer, and puts on a show through posing and acrobatic stunts with ease and perfect bearing.

The principal animal trainer of the show is Lewis Smith, an old hand in that line, and one who is as brave as he is cautious.

The grand introductory pageant represents the housing of Noah's Ark, and is which is an Arabian fantasia, which is a kaleidoscope of colors and brilliancy.

Among the many acts are those of Samson, the aviation lion; Gunboat Smith, the boxing kangaroo, and Gutch, the wrestling bear.

Ed. Rothenker and a band of twenty-five supply the music.

Another feature of the show is a female press agent, Miss Miller, who is a very good one.

"The Killies" Band of red Highlanders is also a feature.

Clothes to the number of twenty make much merit.

Oscar King is the equestrian director.

The chief of police in St. Paul, Minn., who has four assistants under him, two ahead and two back with the circus.

The cook house is in charge of George Davis, of the famous Davis Hot and Cold Kitchen.

Earnie Houghton is the boss hostler.

ROSTER of Advance Car No. 1, Texas Hill Wild West Show, including the following: car manager; Charles Nut, boss hippointer; Harry Mitchell, hippointer; Homer Hall, John Hays, Charles Kline, James Barnes, Tom Hill, James Herry, Harry Clemens, Jerry Clemens, Billy Hill, Charles Davis, hippointer; Brad Riley Jr., programmer; John Herry, postmaster, and Dave Fraser, car porter.

ORPHANS' DAY AT THE CIRCUS.

SPECIAL MORNING PERFORMANCE GIVEN FOR YOUNGSTERS.

Following the long honored custom of the management of the Barnum & Bailey Circus during the New York engagement, the orphan asylum children of New York saw the circus this season at noon.

Owing, however, to the fact that the circus has done a turnover business at every performance since the opening, and also to the fact that the public has been buying circus tickets three weeks ahead, the management was confronted with the problem of how to accommodate the orphans. They found the solution in giving an extra morning performance Tuesday, April 25, at 10 o'clock, when the big place was crowded with the happy youngsters.

This is the first time in the history of the Madison Square Garden, where the business has necessitated the giving of an extra performance of a circus, and it is also the first time that a morning circus performance has been given in the big resort. The New York engagement of the circus closes Saturday, April 29.

CIRCUS ENTERTAINERS.

ZANESVILLE, O., April 24.—William Morgan, of this city, the twenty-four hour man with Sparks' Circus, and the members of the circus band were entertained April 23 by the musicians of Zanesville and a few of Mr. Morgan's friends, at the band room. The show gave two performances here 24.

CARNIVAL

UNIVERSITY WILL HOLD GREAT SPRING CARNIVAL.

The biggest and best thing that New York University has ever produced is to be placed before the public on May 30, at University Heights, in the form of a Spring Carnival. It is proposed on that day to have everything that one could desire in the way of amusements, including Wild West performances, tea gardens, Japanese acrobats, dancing, indoor and outdoor athletic events, push-ball contests between students, Olympic fortune tellers, and many other side shows and spectacles. There has never been an undertaking of such stupendous nature by New York University Council, the Deans of the various schools, the various faculties, together with the student bodies are as one in their eagerness for the success of this affair.

heretofore. The University Senate, the University Board of Trustees and the University Council.

SYDNEY WIRE JOINS WORTHAM.

Sydney Wire, who has been routing the Great American Shows up through the Eastern seaboard States, from Mississippi, has resigned as general agent with that show and is now with the Great Wortham Shows as general press representative. Mr. Wire booked the Great American Shows through Tennessee, Kentucky, Ohio, Tennessee, into Kentucky, and will go ahead of the Great Wortham Shows, which is booked through Colorado, Utah, and Idaho to the Northwest. The Great Wortham Shows is a twenty-five show show, owned by Clarence A. Wortham, with W. H. ("Bill") Rice as general agent.

CARNIVAL FESTIVAL PLAYING.

The San Antonio Carnival Festival opened April 24 for five days.

THE NATIONAL EXPOSITION SHOWS, under direction of Steve Mulcahy, open at Portsmouth, O., April 29.

THE EAGLE COMBINED SHOWS will open at Haskell, N. J., April 29, for seven days.

MAU'S UNITED SHOWS will open April 29 at Dayton, O., for seven days.

THE MOOSE CARACAL attractions at Petersburg, Va., are furnished by the Siber's Superb Shows.

THE GREAT UNITED SHOWS are playing a two week stand at Detroit, Mich. They are from there to Elgin, Ill.; Terre Haute, Ind.; Evansville, Ind.; Danvers, Ia., and then the Wisconsin fair.

BOOM IN BLACKWELL.

Sydney Wire writes from Blackwell, Okla., April 19:

"There's a big boom here, and boomers are flocking into this town by the hundreds. They have struck oil and gas here in unnumbered quantities and the town is growing rapidly. Hotels and rooming houses all full, sleeping tops in the halls and on the col. They are holding a 'Boosters' week here next week, and the Western Shows got the contract to furnish the shows."

A. V. MAUS' GREATER SHOWS open at Norris-town, Pa., from May 3 to 10.

NBWAAR, N. J., has as part of its two hundred and fiftieth anniversary celebration, Zarra's Greater Monarch Shows, at Kammon and Main Streets, this week.

H. T. PIERSON'S CANADIAN SHOWS open May 8.

JOHN J. NORTON will open his carnival at Palmetto, Pa., May 6 to 13.

HENRY MEYERHOFF will take possession of the Union Hill, N. J., streets next week, with his carnival attractions.

THE GREAT EASTERN SHOWS will open under direction of L. H. Kinsel, May 4, at Bethlehem, Pa.

THE GREAT NATIONAL SHOWS will take the sold May 15, in Kansas, under the management of E. Engleton.

H. M. STINNETT'S SHOWS have their opening date scheduled for April 24 at Montclair, Ind.

THE IDEAL AMUSEMENT CO. will open their Prosperity Midway Show at Waterbury, Conn. May 1.

JOHN F. MARTIN will have his own show out this season.

THE IDEAL AMUSEMENT CO. will have their opening at Chicago, April 27.

SUPPLEMENTAL ROUTE LIST.

Anglo's P. Circus—Winners (Prob.)—Mebany City, Pa., 24-29.
Anglo's P. Circus—Middleton, Md., 24-29.
Empire Street—West Van, N.Y., 24-29.
Kaiserbuck—St. Louis, Mo., 24-29.
Jas. T. Co.—Borford, Ind., 24-May 6.
Valhalla, the Valhalla, Pa., 24-29.

CHICAGO WILL CONTRIBUTE \$100,000.

Dispatches received at the headquarters of the Motion Picture Campaign for the Actors' Fund, in this city, to-day, indicate that Chicago will contribute its quota to contribute \$100,000 of the \$500,000 total.

Aaron J. Jones, chairman of the Chicago branch committee, notified the Golden Gate branch of the national committee, that he has signed up one hundred and fifty theatres which will donate ten per cent of the gross receipts on National Picture Day, May 15.

"We are sending you these now as a starter," says Mr. Jones' message. "But there will be four hundred on the list before May 15. We are going to make good our \$100,000 boast and place Chicago in the lead in the competition of cities in this great movement."

Marcus Loew is preparing a unique program for his theatre in this city on May 15. The offering of feature films and "special appearances" of stars which he is arranging will pack his great theatres to the sidewalks.

Led by the two co-educational theatre owners and exhibitors, nearly 1,500 picture show managers have already pledged themselves to make Tribute Day the biggest and best of all successes. With this support and that which will follow from this example, it seems assured that the contract of the motion picture industry to \$200,000 for the endowment of the Actors' Fund and Home on States Island will be carried to a successful termination.

CHANGE IN CENSORS IN CHICAGO.

Major Funkhouser, second deputy of the Chicago Police Department, has been appointed as censor of pictures in that city by Police Chief Charles C. Hoxley.

This decision was reached last week and is based on an opinion given by Corporation Counsel Ettelson, who claims that the city ordinances designate the police as the censor of movies.

MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

CRISTMAN-WHEELER BILL PASSES BOTH HOUSES OF N. Y. LEGISLATURE—PICTURE INTERESTS LOOK TO GOV. WHITMAN TO VETO CENSORSHIP MEASURE—BIG MOVEMENT STARTED.

M. P. E. LEAGUE AND BOARD OF TRADE BURY THE HATCHET TEMPORARILY—TRUCE ARRANGED CLAIMED TO BE SATISFACTORY TO ALL HANDS—EXHIBITORS TO RECEIVE FIFTY PER CENT. OF GARDEN SHOW FOR SUPPORT.

The Cristman-Wheeler Bill, calling for the appointment of a censor board to scan the movies before they are shown to the heterogeneous population of New York, has passed both the Assembly and Senate branches of the New York State Legislature. Now the only hope the film interests may cherish, is that Governor Whitman will lead an attentive ear to the avalanche of protests laid against the censor measure, and use his power of veto in a way that will do the most good.

In the event of the Governor signing the Cristman-Wheeler Bill, New York will have censorship, with all its attendant evils, including examinations, taxes and everything.

Provided the bill becomes a law three members of the New York State Board of Agents will be appointed as movie censors at an annual stipend of \$4,000. Additionally three agents will be appointed at \$2,000 each, for examiners, and three stenographers will take care of the clerical details, at \$900 per stenographer.

A tax of \$10 for each thousand feet of film examined by the Censor Board will be another pleasant little feature of the law which Governor Whitman now has before him. For examining duplicates, a \$5 fee will be charged.

All of which will be fine for the treasury of the sovereign State of New York and its public benefactors, the politicians, the press, the courts, and the State will be a very and blow to the film interests in general, and may cost the industry the next little sum of \$5,000,000 yearly for the privilege of doing business in the State.

The picture people however, are not going to be walloped hands down, to speak and have already passed a petition before Gov. Whitman, signed by 10,000 fans who are unalterably opposed to the censor bill. Governor Whitman, and the State's chief executive will see the opposition measure without further ado.

The governor, on the other hand, has signified his intention of carrying out the measure for the next thirty days. He will not take any definite action for that length of time. In the meanwhile the N. Y. picture interests and all film men who transact business in the State, no matter where they are located, will do some exceedingly anxious watching while the bill is in session.

GOV. WHITMAN TO GRANT HEARING.

Last week Gov. Whitman announced that before taking any action on the State Regents Censor Bill he would appoint a definite date for a hearing so that all concerned might give their views for and against the measure. Among those who will be on hand to take up the attitude of the discussion will be D. W. Griffith, Wm. A. Brady, J. Stuart Blackton, J. W. Selig, and others. The Board of Trade, and Lee Ochs, who will represent the organized exhibitors of N. Y. State.

TRADE BOARD AND LEAGUE BURY HATCHET.

The war between the Exhibitors' League and the Board of Trade, which was looming last week, has been declared off, at least for the present. Tuesday afternoon, April 25, the factions got together and temporarily buried their differences. Said differences being principally the question of whether the League would receive twenty-five or fifty per cent. of the net profits of the Madison Square Garden Trade Show in return for their support of the exposition as an organization.

As a result of the conference the Board of Trade agreed to give the M. P. E. L. of A. the

fifty per cent. they asked for, and in return the M. P. E. L. of A. promised to be good and do their best to host the Board of Trade Expo. at the Garden, May 6 to 14.

The exhibitors will hold their own Expo. as per schedule, May 1 to 6, at the Grand Central Palace, and the Board of Trade manufacturers will assist in putting it over according to the peace agreement.

OCHS ISSUES A STATEMENT.

President Lee Ochs, of the New York State Branch, M. P. E. L. of A., issued the following statement bearing on the controversy which has been so recently started:

"The exhibitors have won a sweeping victory for full and complete recognition, and are now in a mood for full co-operation in fair return for the Board of Trade's agreement as individuals to unreservedly support the Grand Central Palace Show."

"Harmony is our middle name when we are convinced we are being treated fairly. It is not our desire to take advantage of any manufacturer, or in fact any other element of the industry. We feel that the Chicago Exposition should be one big get-together affair, where all branches of the industry should operate harmoniously and effective program of co-operation. This is the time we must get together and work together, and the present victory of the exhibitors is regarded by them as a great evidence of good faith."

"We feel that the manufacturers will find that a broad, friendly policy of personal and business recognition of the exhibitors will bring better results, continued harmony and real unity on all matters vital to the industry."

"The stand-off policy is a thing of the past if real results are to be obtained. We shall ask all exhibitors to attend the Garden show, which follows ours. Our best wishes go with this endorsement."

RIALTO HAS AUSPICIOUS OPENING.

The new Rialto, erected on the site of Hammerstein's vaudeville theatre, opened Saturday evening, April 27, with the following program:

The big event though was the Invitational opening, Friday evening, April 21.

Almost everybody who dares anybody was there. A full list of the notable present would fill ten columns of this paper, and would, of necessity, be omitted owing to space limitations.

Suffice to say that Sam H. Rodolph has given the metropolis one of the handsomest and most wondrously magnificent temples of amusement this class city has had the good fortune to have built within its confines to date.

The Rialto, with its sumptuous red, gold and ivory interior decorations, its great concert hall, its theatre and countless unique appointments, ranks to-day, without question, as the foremost picture palace in America. If not the entire world. Hats off to Rialto! Here America's greatest exhibitor, and in every sense of the word a marvelous showman.

MORE MERGER TALK.

A wire from the coast to this paper states that the proposed merger of the Famous Film Corporation has affected a combination.

The details of the proposed merger could not be obtained, inasmuch as the report of amalgamation is still in the embryo state.

SHAKESPEARE DIDN'T WRITE 'EM. SAYS CHICAGO JUDGE.

SELIG'S ELABORATE SCREEN PRODUCTIONS OF BARD'S WORKS (?) BRINGS FORTH CURIOUS LEGAL DECISION.

That the legitimate dramatic field, as a sphere of employment, was held in disrepute long before moving pictures crowded it into the background was revealed by Judge Tullish's Circuit Court decision yesterday, in the case of Col. Wm. N. Selig, of the Selig Polyscope Co. vs. Col. George Fabyan. The judge's decision was based on the belief that Lord Bacon wrote the Shakespearean plays, using the name of the "ignorant stage hand" in order to disguise the shameful fact that he was engaged in the nefarious work of play writing, which, in that enlightened period, was considered about as reputable as dishwashing.

Just when the entire world was preparing to honor the revered memory of the Bard of Avon, whose bones were laid to rest three hundred years ago, when every good citizen of the world was near in her mad chase to honor the Englishman she frequently claimed as her own, that unknown judge in the insignificant alky room, noted more for packing (a respected business in Shakespeare's day) than for playwrighting (a profession of doubtful standing at that time), decided to assert that—that—oh, it's all absolutely unspeakable!

Fiction pictures must be thanked for the controversy settlement by judicial decree. Col. Fabyan published Bacon's "The Clipper," which explains the code used to identify the many plays attributed to Shakespeare. Col. Fabyan, who is the owner of Bacon's pen. Selig had laid elaborate plans for showing Shakespeare on the screen. Knowing that Fabyan's offering was a stage hand, he requested the Avon Bard, Selig obtained an injunction restraining Fabyan from proceeding with the publication of the Clipper. The court ruled that Shakespeare's champion, Col. Selig, must forfeit \$5,000 to Col. Fabyan.

During the progress of the trial, which was rather long drawn out, witnesses were gathered from all sources, including the clergy, an endeavor being made to show that Shakespeare was not the man responsible for the works, some witnesses claiming they had been written by the Jesuits.

The certainty of the release date of the Selig Shakespeare films gave rise to the rumor that the whole trial had been instigated as a Selig press agency stunt. Judge Tullish's decision, however, has proven that Shakespeare's name, with the latter's consent, to write works that were far beyond the mental range of the man whose only authentic history reveals him as a stage hand, has caused a complete revival of the old argument: "Who wrote Shakespeare?" Expert opinion seems about equally divided.

When "Bill" Williams, Ringling Bros.' chief press agent, was informed of the finding, he said: "I don't think the matter would get into the court, but I may as well confess. I wrote the plays of Shakespeare. Aside from that, I hand it to Col. Selig for the rest of his life."

Julia Arlidge, starring in "The Eternal Magdalene," issued a statement in which she declared that she had no talent, and was following in the steps of a Shakespearean role, while laboring under the impression that the masterpieces had been prepared by anyone other than William, himself.

Selig intended to let the matter come to a judicial trial—but, in the meantime, lovers of the Bard of Avon have visions of their favorite turning in his grave under the impact of the acclamations stamping him as an impostor.

THE NEWS that popular Mabel Normand had forsaken show-business and was following in the steps of friend Ruth Roland came as a surprise to the colony here. Miss Normand will be seen under the lace headdress of a debutante at a debutante ball in the future. It is rather good news, too.

FEATURE FILM DIRECTORY.

EQUITABLE.

Feb. 21—"THE QUESTION," five reels. *Margaret Leake*.
 Feb. 22—"THE PAIR OF HAPPINESS," five reels. *Mary Schell*.
 Mar. 6—"THE DEVIL'S TOY," five reels. *Anna Brown*.
 Mar. 13—"MAN AND HIS ANGEL," five reels. *Jane Grey*.
 Mar. 20—"PASSERBY," five reels. *Charles Cherry*.
 Mar. 27—"THE SCARLET PETERBERRY," five reels. *Frank Sheridan*.
 Apr. 3—"THE GO," five reels. *Gail Kane*.
 April 10—"THE CHAIN INVINCIBLE," five reels. *Bruce Mitchell*.

WORLD FILM.

Mar. 6—"AS IS LOOKING LADY," five reels. *Kitty Gordon*.
 Mar. 13—"THE UNCONQUERABLE SIN," five reels. *Halbrook Hines*.
 Mar. 20—"THE SILENT SACRIFICE," five reels. *Robert Warwick*.
 Mar. 27—"THE HAND OF PERIL," five reels. *Houss Peters*.
 Apr. 3—"HUMAN DRIFTWOOD," five reels. *Frances Nelson* and *Robt. Warwick*.
 April 10—"THE PRAYER OF LOVE," five reels. *Clara Kimball Young*.
 April 17—"THE SOCIAL HIGHWAYMAN," five reels. *Edwin August*.

WM. FOX.

Mar. 13—"THE MARRIAGE," five reels. *Edna Best*.
 Mar. 20—"GOLD AND THE WOMAN," five reels. *Edna Best*.
 Mar. 27—"A WIFE'S SACRIFICE," five reels. *Edna Best*.
 Apr. 3—"BLOOD AND RED," five reels. *Geo. W. Brown*.
 Apr. 10—"CLARENCE," five reels. *Doris Pagan*.
 April 17—"A MOTHER'S REVENGE," five reels. *Theo. Harp*.
 April 24—"A MAN OF SORROW," five reels. *Wm. Farnum*.

METHUEN.

Mar. 6—"THE BLIND OF LOVE," (Rolt), five reels. *Julius Siegel*.
 Mar. 13—"LOVELY LADY" (Columbia), five reels. *Mary Miles Minter*.
 Mar. 20—"THE GARDEN OF LOVE" (Rolt), five reels. *Mabel Seligman*.
 Apr. 3—"THE WIFE'S SACRIFICE" (Quality), five reels. *Shackman and Bayne*.
 Apr. 10—"THE WIFE'S SACRIFICE" (Columbia), five reels. *Ethel Barrymore*.
 April 10—"THE HILLS HAVE SMILES" (Rolt), five reels. *Mary Snow*.

MUTUAL MASTERPIECES.

Mar. 13—"IN THE WEB OF THE GLASS" (Signal), five reels. *Edna Best* and *Herbert*.
 Mar. 20—"A KING OF THE WEST" (Thamhooper), five reels. *Robert Whittier* and *Kathryn Adams*.
 Mar. 27—"OVERALLS" (American), five reels. *Rhea Mitchell* and *Wm. Stowell*.
 Apr. 3—"THE HAUNTED MANOR" (Gaumont), five reels. *Joe Simpson*.
 Mar. 23—"THE BRUISES" (American), five reels. *Wm. Russell* and *Charlotte Burton*.
 Mar. 26—"THE HIDDEN LAW" (Cedart), five reels. *Wm. Clifton*.
 Apr. 1—"THE LOVE LIAR" (Centaur), five reels. *Conch Wicks*.
 Apr. 1—"REVELATIONS" (American), five reels. *Arthur Mervin*.
 Apr. 4—"THE NET" (Thamhooper), five reels. *Merton Brown*.
 Apr. 7—"THE HAUNTED MANOR" (Gaumont), five reels. *Joe Simpson*.
 Apr. 10—"THE TRAFFIC CO." (Thamhooper), five reels. *Joe Simpson*.
 Apr. 12—"AVENUE" (American), five reels. *Helen Rosson*.
 April 17—"THE LEOPARD'S BRIDE" (Centaur), five reels. *Mary Brown*.

PATHE.

Jan. 17—"THE LOVE DIAL" (Pathe), five reels. *Edna Best*.
 Jan. 24—"HAROLD KINGS" (Wharton), five reels. *Edna Best*.
 Feb. 14—"THE SILENT OF HAPPINESS," five reels. *Mary Schell*.
 Mar. 17—"THE WOMAN'S LAW" (Victor), five reels. *Edna Best*.
 April 17—"THE WOMAN'S LAW" (Victor), five reels. *Edna Best*.

PARLOPHONE.

Feb. 21—"BLACKBARK" (Lasky), five reels. *Blanche Seale*.
 Feb. 24—"HE FELL IN LOVE WITH HIS WIFE" (Pallas), five reels. *Blanche Seale*.
 Mar. 6—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Mar. 13—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Mar. 20—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Mar. 27—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Apr. 3—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Apr. 10—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Apr. 17—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Apr. 24—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 May 1—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 May 8—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 May 15—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 May 22—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 May 29—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 June 5—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 June 12—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 June 19—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 June 26—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 July 3—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 July 10—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 July 17—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 July 24—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 July 31—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Aug. 7—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Aug. 14—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Aug. 21—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Aug. 28—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Sept. 4—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Sept. 11—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Sept. 18—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Sept. 25—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Oct. 2—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Oct. 9—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Oct. 16—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Oct. 23—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Oct. 30—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Nov. 6—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Nov. 13—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Nov. 20—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Nov. 27—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Dec. 4—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Dec. 11—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Dec. 18—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.
 Dec. 25—"THE DEVIL'S TOY" (Lasky), five reels. *Mary Schell*.

April 10—"MOLLY MAKE BELIEVE" (Famous), five reels. *Marguerite Clark*.
 April 13—"THE LOVE MASK" (Lasky), five reels. *Wallace Reid*.
 April 17—"THE BURNING GROUND" (Famous), five reels. *Mary Pickford*.
 April 20—"THE BURNING GROUND" (Famous), five reels. *Mary Pickford*.
 April 24—"THE BURNING GROUND" (Famous), five reels. *Mary Pickford*.
 April 27—"THE BURNING GROUND" (Famous), five reels. *Mary Pickford*.

TRIANGLE.

Mar. 5—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Mar. 12—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Mar. 19—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Mar. 26—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Apr. 2—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Apr. 9—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Apr. 16—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Apr. 23—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Apr. 30—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 May 7—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 May 14—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 May 21—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 May 28—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 June 4—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 June 11—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 June 18—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 June 25—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 July 2—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 July 9—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 July 16—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 July 23—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 July 30—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Aug. 6—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Aug. 13—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Aug. 20—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Aug. 27—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Sept. 3—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Sept. 10—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Sept. 17—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Sept. 24—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Oct. 1—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Oct. 8—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Oct. 15—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Oct. 22—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Oct. 29—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Nov. 5—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Nov. 12—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Nov. 19—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Nov. 26—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Dec. 3—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Dec. 10—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Dec. 17—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Dec. 24—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.
 Dec. 31—"THE BURNING GROUND" (Kay-Bee), five reels. *Wm. Farnum*.

BLUEBIRD.

Feb. 28—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Mar. 6—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Mar. 13—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Mar. 20—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Mar. 27—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Apr. 3—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Apr. 10—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Apr. 17—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Apr. 24—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 May 1—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 May 8—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 May 15—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 May 22—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 May 29—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 June 5—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 June 12—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 June 19—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 June 26—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 July 3—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 July 10—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 July 17—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 July 24—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 July 31—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Aug. 7—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Aug. 14—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Aug. 21—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Aug. 28—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Sept. 4—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Sept. 11—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Sept. 18—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Sept. 25—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Oct. 2—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Oct. 9—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Oct. 16—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Oct. 23—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Oct. 30—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Nov. 6—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Nov. 13—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Nov. 20—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Nov. 27—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Dec. 4—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Dec. 11—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Dec. 18—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.
 Dec. 25—"THE CHIMP OF JALOUSIE," five reels. *Louise Lockie*.

UNIVERSAL (RED FEATHER).

Mar. 6—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Mar. 13—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Mar. 20—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Mar. 27—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Apr. 3—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Apr. 10—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Apr. 17—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Apr. 24—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 May 1—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 May 8—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 May 15—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 May 22—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 May 29—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 June 5—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 June 12—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 June 19—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 June 26—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 July 3—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 July 10—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 July 17—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 July 24—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 July 31—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Aug. 7—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Aug. 14—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Aug. 21—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Aug. 28—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Sept. 4—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Sept. 11—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Sept. 18—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Sept. 25—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Oct. 2—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Oct. 9—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Oct. 16—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Oct. 23—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Oct. 30—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Nov. 6—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Nov. 13—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Nov. 20—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Nov. 27—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Dec. 4—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Dec. 11—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Dec. 18—"THE TALENTED MR. RAY," five reels. *Robert Brown*.
 Dec. 25—"THE TALENTED MR. RAY," five reels. *Robert Brown*.

Feb. 28—"THE DISCARD" (Embaray), five reels. *Yvonne Paturel*.
 Mar. 6—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Mar. 13—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Mar. 20—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Mar. 27—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Apr. 3—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Apr. 10—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Apr. 17—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Apr. 24—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 May 1—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 May 8—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 May 15—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 May 22—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 May 29—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 June 5—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 June 12—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 June 19—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 June 26—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 July 3—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 July 10—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 July 17—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 July 24—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 July 31—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Aug. 7—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Aug. 14—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Aug. 21—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Aug. 28—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Sept. 4—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Sept. 11—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Sept. 18—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Sept. 25—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Oct. 2—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Oct. 9—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Oct. 16—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Oct. 23—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Oct. 30—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Nov. 6—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Nov. 13—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Nov. 20—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Nov. 27—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Dec. 4—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Dec. 11—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Dec. 18—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.
 Dec. 25—"THE HUNTED WOMAN" (Vita), five reels. *Yvonne Paturel*.

STATE RIGHTS FILMS.

CALIFORNIA M. P. CO.
 Feb. 28—"THE UNBURNED MAN," five reels. *"THE WOMAN WHO DARES,"* five reels.

RAVER.

"THE OTHER GIRL," five reels. *B. F. Moss*.
 "THREE WEEKS," five reels. *B. F. Moss*.
 "SALAMANDER," five reels. *B. F. Moss*.
 "ONE DAY," five reels. *B. F. Moss*.

SUN PHOTOPLAY CO.

"THE PRINCESS OF INDIA," five reels. *Photodrama Co.*
 "HOW MOLLY MADE GOOD," five reels. *Photodrama Co.*

SOL LIESNER.

"THE NEW DO WELL," five reels. *Ivans Film.*
 "THE CITY OF ILLUSION," five reels. *Ivans Film.*

HANOVER FILMS.

"MARTHA'S MARCH," six reels.
 "SHOULD A BASTY DIE?"

PROGRAMS.

GENERAL.

Monday May 2.
 BIOGRAPH—"Ghosts and Hearts" (reissue) (Dr.). one reel.
 LUBIN—"The Bachelor and the Dr." one reel.
 SELIG—"The Man With" (Dr.). three reels.
 SELIG—"Self-Striving No. 35" (Top), one reel.
 VITAGRAPH—"The Husband" (Com.), one reel.
 Tuesday May 3.
 EDISON—"The Match Maker" (Dr.). three reels.
 KALEM—"The Star Feature" (Dr.). two reels.
 KALEM—"The Star Feature" (Dr.). two reels.
 KALEM—"The Star Feature" (Dr.). two reels.
 Wednesday May 4.
 BIOGRAPH—"The Best Dr. May" (Com.), three reels.
 EDISON—"The Best Dr. May" (Com.), three reels.
 KALEM—"The Best Dr. May" (Com.), three reels.
 KALEM—"The Best Dr. May" (Com.), three reels.
 Thursday May 5.
 LUBIN—"The Best Dr. May" (Com.), three reels.
 SELIG—"The Best Dr. May" (Com.), three reels.
 VITAGRAPH—"The Best Dr. May" (Com.), three reels.
 Friday May 6.
 KALEM—"The Best Dr. May" (Com.), three reels.
 KALEM—"The Best Dr. May" (Com.), three reels.
 KALEM—"The Best Dr. May" (Com.), three reels.
 Saturday May 7.
 KALEM—"The Best Dr. May" (Com.), three reels.
 KALEM—"The Best Dr. May" (Com.), three reels.
 KALEM—"The Best Dr. May" (Com.), three reels.
 Sunday May 8.
 KALEM—"The Best Dr. May" (Com.), three reels.
 KALEM—"The Best Dr. May" (Com.), three reels.
 KALEM—"The Best Dr. May" (Com.), three reels.

MUTUAL.

Monday May 9.
 AMERICAN—"The Best Dr. May" (Com.), three reels.
 FAULTY—"The Best Dr. May" (Com.), three reels.
 FAULTY—"The Best Dr. May" (Com.), three reels.
 Tuesday May 10.
 VITAGRAPH—"The Best Dr. May" (Com.), three reels.
 VITAGRAPH—"The Best Dr. May" (Com.), three reels.
 VITAGRAPH—"The Best Dr. May" (Com.), three reels.
 Wednesday May 11.
 KALEM—"The Best Dr. May" (Com.), three reels.
 KALEM—"The Best Dr. May" (Com.), three reels.
 KALEM—"The Best Dr. May" (Com.), three reels.
 Thursday May 12.
 KALEM—"The Best Dr. May" (Com.), three reels.
 KALEM—"The Best Dr. May" (Com.), three reels.
 KALEM—"The Best Dr. May" (Com.), three reels.
 Friday May 13.
 MUSTANG—"With a Life at Stake" (Dr.). two reels.
 CENT—"The Best Dr. May" (Com.), three reels.
 CENT—"The Best Dr. May" (Com.), three reels.
 Saturday May 14.
 CENT—"The Best Dr. May" (Com.), three reels.
 CENT—"The Best Dr. May" (Com.), three reels.
 CENT—"The Best Dr. May" (Com.), three reels.
 Sunday May 15.
 CENT—"The Best Dr. May" (Com.), three reels.
 CENT—"The Best Dr. May" (Com.), three reels.
 CENT—"The Best Dr. May" (Com.), three reels.

UNIVERSAL.

UNIVERSAL SPECIAL FEATURE—"The Leap" (Dr.). two reels.
 LUBIN—"The Leap" (Dr.). two reels.
 LUBIN—"The Leap" (Dr.). two reels.
 Monday May 16.
 RED FEATHER—"The Leap" (Dr.). two reels.
 RED FEATHER—"The Leap" (Dr.). two reels.
 RED FEATHER—"The Leap" (Dr.). two reels.
 Tuesday May 17.
 GOLD SEAL—"The Leap" (Dr.). two reels.
 GOLD SEAL—"The Leap" (Dr.). two reels.
 GOLD SEAL—"The Leap" (Dr.). two reels.
 Wednesday May 18.
 BIG U—"The Leap" (Dr.). two reels.
 BIG U—"The Leap" (Dr.). two reels.
 BIG U—"The Leap" (Dr.). two reels.
 Thursday May 19.
 IMP—"The Leap" (Dr.). two reels.
 IMP—"The Leap" (Dr.). two reels.
 IMP—"The Leap" (Dr.). two reels.
 Friday May 20.
 LUBIN—"The Leap" (Dr.). two reels.
 LUBIN—"The Leap" (Dr.). two reels.
 LUBIN—"The Leap" (Dr.). two reels.
 Saturday May 21.
 BISON—"The Leap" (Dr.). two reels.
 BISON—"The Leap" (Dr.). two reels.
 BISON—"The Leap" (Dr.). two reels.
 Sunday May 22.
 BEN—"The Leap

PICTURE PLAY REPORTS.

"MOLLY MAKE-BELIEVE."

PRODUCED BY FIVE PLAYERS. FIVE REELS.

Released April 27. By Paramount.

STORY—Story is from the novel by Eleanor Hal-

lowell Abbott. Picaresque story. Pleasing and

pretty.

SCENARIO—Technically excellent.

DIRECTION—Scene David Selznick directing is

noticeable throughout.

ACTION—Interest in the entertaining. Possesses

a quiet charm. Plenty of romantic interest.

MOLLY—Well played.

ATMOSPHERE—Very artistic.

CONTINUITY—Action moves smoothly from scene

to scene, maintained continuity.

SUBVERSIVE—No great quality of suspense inter-

est due to character of the story, which is

more or less

DETAIL—Fine. Half-dread wreck scenes were ap-

parently taken from a scene of actual accident.

A fine touch.

COSTUME—In accord with story.

ACTING—Marguerite Clark featured. Never

showed to better advantage.

PHOTOGRAPHY—Good.

CAMERA WORK—Technically up to best stand-

ards.

LITING—Average.

EXTERIORS—Good variety of scenic locations

furnishes suitable backgrounds for action.

INTERIORS—Scenes set in the train especially con-

vincing. Railroad scene massive and well built.

BOX OFFICE VALUE—Should be first class draw-

ing card. Will appeal particularly to women

and children. Should be a draw for a week

better class houses if properly exploited by

exhibitor.

REMARKS—

"Molly Make-Believe" is a fantastic little nar-

rative of the ambitious, whimsical desire and more

or less interesting realization of its quaint little

healing. In this instance the girl heroine is none

other than Marguerite Clark, played more or less

physically and temperamentally to do full justice

to the role heroically and otherwise.

The picture has been beautifully produced, and

the ensemble effect is more than satisfactory in

every way.

J. W. Johnston, as a railroad freight conductor,

and Maureen Hamilton as the young millionaire,

who marries Molly, are excellent in widely differ-

ent parts. A word of praise to Ed Gertrude Norman,

who lends dignity to the slight role of the chil-

dren's grandmother. Helen Dahl and Edwin Mor-

dant contribute two character parts.

Master Jack Gray is a pretty little boy, but

shows no dangerous precocity as a child actor. A

few early morning exercises in the art of self-ser-

vice and cinematic stunts should do him good.

Youngster a world of good. At present he is un-

doubtedly a very good looking little boy, but at

the same time a very old little actor. On the whole

a dandy picture play of his type.

Jill.

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The original title of this feature was "Who

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the question is left unanswered at the end of the

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IN AND AROUND WESTERN STUDIOS.

MUSIC AND MOTION PICTURES.

BY M. WINKLER.



JOSEPH KAUFMAN.

Joseph Kaufman, formerly a well known actor, with a host of successful roles to his credit, and more recently known to fame through his able direction of "Dollars and the Woman," a current Lubin feature film of the better sort of picture plays.

Mr. Kaufman has just joined the large producing staff of the Famous Players Film Co. and will from now on direct the principal stars of that organization.

ROBERT S. STODOLSKY, the Vitaphone producer, has selected his full cast for his next big feature, the detective play by Cleveland Moffett, "William Duncan, George Holt, Neil Shipman and Webster Campbell are the leads, and each one has a clean cut character to represent.

BERTLAIN GRASSBY, the fine actor who has been playing seconds to Jack Kargis, is now playing the lead with Director L. Reynolds. He has a capital light comedy part as a young English Lord and is playing the character straight, and exacting lots of fun from it.

DONALD FAIRBANKS has completed his work in another busy feature, "The Bounty," at least that is the working title of the picture. In this the boncing Douglas has a very full scope for his athletic prowess, and he certainly makes good use of the opportunities afforded him. Joe Singleton, as his valet, and Beale Love, are both excellent.

THE ARE STILL BUILDING at the Western Vitaphone and the studios are assuming very important proportions. The new dressing rooms are completed and the administration building will be attacked soon.

WILLIAM WOLBERT is on a three reeler for the Vitaphone, with Webster Campbell and Mary Anderson in the leads, while Edgar Ketter has just completed his one reel novelty, and by the stills it should prove to be a winner.

CLEO MADISON has a new leading man playing opposite her at the Universal. His first appearance with the director-actress is in "The Crimson Yoke," a story of Southern life. Mr. Meng is a capable actor and should do well with his brilliant leading woman.

RICHARD STANTON is back at work again after a very short rest. His "Graf" serial is taking well, and he is now engaged on a light comedy drama, with Marcia Moore as his leading lady. Some important work is outlined for this energetic director.

HARRY CAREY is again with Ed. J. Le Saint's Universal company, and is playing opposite to Stella Rossetti. Stella has a new puppy to replace the never-to-be-forgotten Fuddy Waddles. It is of champion breed and will be known as Pal. He is six weeks old and bark—there!

THE SIGNAL FILM CORPORATION are enlarging their laboratories to take care of the increased work. They not only handle their own output but that of two other concerns. Owen Donny is in charge, and is regarded as one of the best men in his line on the coast. These studies are to be enlarged very soon. J. P. McGowan, Helen Holmes, and the big special company engaged are busy on "Whispering Smith," which is said to be making a corking good photograph.

IT SEEMED TO COME. "De Wolf Hopper is to be seen in "Cloney at the Bat." In fact, he is at the bat right now, with Lord Dunsen watching his work from behind the plate. Marguerite Marsh is playing opposite to the big star.

THE work at Culver City is standing aside for the completion of the big "Civilization" film, which opens here on Monday. Some little alterations are being made to make the feature as perfect as possible.

ALLAN DWAN is producing the new Lillian Gish play in which she plays a Southern girl who suffers from many unjust suspicions before being vindicated. Jean de Gramse, Edwittine Aitken and Mary Alden are in the cast.

ANITA KINO, the Lasky actress, who is now a city mother, is lecturing to girls who are movie struck. She gets good audiences, too. She is making the rounds of the high schools.

IF YOU ARE A TRIANGLE EXHIBITOR

and need assistance with your publicity or advertising work, let our Publicity Department be of service to you. Newspaper advertisements for each drama release and other special help are at your service.

TRIANGLE FILM CORPORATION
Brooklyn Building, N. Y. C.

METRO PICTURES

are the Box Office
Pictures because
every Metro Star
is a Box Office Attraction

The Newer, Better, Finer
Productions are demanded
by the Public

Give them



The real importance of supplying a good and suitable music accompaniment to moving pictures is being acknowledged with greater insistence from day to day by all who are interested in this popular phase of amusement.

During the past few years there have been ever increasing studies as to suitable music for particular films. This has created the so-called "Musical Cue Sheet," a list roughly classifying the scenes in their various moods.

But when that is done, how much does the musician benefit?

The conscientious musician will strive to improve the appropriateness of his music as he plays to the film at each successive performance, but he is obliged to experiment in the presence of his audience, and by the time he has brought about, a fairly good result, the picture has finished its run at that theatre, and an unknown film takes its place.

And this process must be repeated by thousands of musicians. No wonder that lazy or incompetent musicians give up the struggle in despair and resign themselves to playing musical doggerel. All must agree that this is a most unsatisfactory state of affairs, and that being so, what is the remedy? Acquire on up-to-date music library and insist upon reviewing every feature before the regular performance! But this is impossible for musicians playing in theatres changing pictures every day, and the only remedy is every film should either have a special music library, or a special book form or the motion picture musician must take his work more seriously. He must be able at once to recognize the dramatic possibilities of a picture and to suggest and support them through the medium of his art—but how many do this? Not because they are not willing to do it, but because the various scenes of the picture, but they have not the music.

The dramatic possibilities of better features are unbounded, but are the libraries of most of our moving picture musicians unbounded? No! On the contrary, they are very limited, and they help them to keep their musical evolutions within the boundaries of their libraries, and the result is a howling (?) situation.

Most managers or theatre owners do not seem to know that the reproduction of a moving picture is heightened to an extraordinary degree if each situation represented therein is brought into the proper atmosphere, and that this result can be obtained only through the rendition of good program music, selected with special reference to the varied harmonic settings of the picture.

Experience has also demonstrated that managers and theatre owners who insist on the musicians as soon as a retrospective in receipts is noticed. They do not seem to know that it is possible to make the music a special attraction and that the public is paying big money to hear a good concert. It is true, too, that certain incidents are very hard to represent in the so-called musical language. Why?

Most of the leaders own dramatic sets, printed years ago for curtain raising, short incidents, and intros to certain actions, few having enough to cover burglar, murder, or fire scenes lasting two or three minutes.

Some of the better orchestras use extracts from larger numbers, such as allegros from overtures or excerpts from selections, but in most cases it is a matter of great difficulty to find the marked page quickly enough and very often orchestras begin to play the allegro after the scene it was intended for is over. Talking about the majority, they use rag, old gipsy, trots, hesitations, arranged with drum parts for dance, and very often the drummer hits a big gong or blows a train whistle when the burglar sneaks through a chimney.

It is up to us to do better under these conditions. Let us work together to help increase the value of the picture shows and prove to the different managements of theatres that music is important and indispensable. It makes good pictures better, and gives the public double value, a fine show and a fine concert.

FROM ALL REPORTS HAL COOLEY is to go to the Monrovia Company to take the lead in a big feature photograph. Cooley has advanced very rapidly and has appeared in turn with the Selig, Universal and American companies.

JUST WHAT YOU ARE LOOKING FOR

Every now and then we come across with a real "hit." Take a look at our record: "Chicken Reel," "What Dye Mean, You Lost Your Dog," "In the Heart of the City," and many others.

THE LOST YOU

SO WHY SHOULD I CARE

By RICHARD HOWARD

Is the biggest "hit" we have ever published, and is the GREATEST BALLAD written in the last ten years. READ THE LYRIC BELOW

FIRST VERSE.
The beautiful story is ended,
Our wonderful romance is through,
And I might have known it was only a dream,
For it all seemed too good to be true.
For the wrong that we do we must suffer,
And that's just the way of the world,
You came that I might meet someone,
Through you I must pay every debt.

CHORUS.
Oh, why should I care what becomes of me now,
I had nothing to live for but you;
Oh, why should I care if I fall by the way,
When I know that no longer you're true?
My sorrow is ending me down to my grave,
The greater than I can bear.
If they bar me away from Heaven some day,
I've lost you, so why should I care.

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SECOND VERSE.
We bring nothing in this world with us,
We can take nothing out when we go,
So why should I care if I live or die,
When our goodness is turned into woe.
When they lay me away to my rest,
For I shall be with the loved one I love,
The worst can be only the best.

DON'T WAIT UNTIL EVERYBODY IS SINGING IT. BE FIRST

Orchestrations printed in 7 Keys. Range in original key **D** to **E**

Write on telephone
or on a separate
sheet. Send your
name and address.

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THE LITTLE HOUSE WITH THE BIG MITS.

We have several
other songs
worth getting
into your
repertoire.

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Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of \$10 for one year (12 issues). A copy of this New York Clipper will be sent free to each advertiser while the advertisement is running.

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M. H. Silver, 25 Brook St., Hartford, Conn.

M. E. Maynard & Son, 100 N. 3rd St., St. Louis, Mo.
MUSICAL SPECIALTIES,
J. C. Deane, 1000 W. 2nd St., St. Louis, Mo.

MUSICAL GLASSES,
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Angela Grin, 110 Broadway St., Philadelphia, Pa.

THE SINGING AND SPEAKING VOICE,
Thos. Van Cleave, 21 W. 88th St., New York, N. Y.

UNDER STYL,
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M. Walker, 100 W. 11th St., New York, N. Y.

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Ben Eichen, 910 Broadway St., New York, N. Y.

WIGS, BEARDS AND MUSTACHES,
Ferry Waving Supply House, Decatur, Ill.

WANTED—Two strong comets, baritone, orchestra leader with music (violin), double either of above; must double stage. Behaviors April 27; open May 6. Three nights and week tent show. M. K. Pitzman, Northwood, Ia.

WANTED, for Great's Uncle Tony's Cabs Co. (under contract), show open next 2 to 3 days, about 20 automobiles show, people in all lines that are up in town. All must double truss. Give over to Mr. J. H. Macdonald, that double stage, Colored People that can sing and dance. Room Can't Man, May for primo, white, tall and careworn, two first class Cooks. **WANTED TO BUY** for No. 2 wagon show, bagging wagons, work bottoms, and dogs, miniature table wagons, small table wagon. Every-one else and sleep on the lot, both sides. Address
J. JAY SHAW, 28 West 88th St., New York City.

ATTRACTIONS WANTED

ROCKY MOUNT, N. C., will hold **MAIDEN FAIR**, October 3-7, inclusive. Want to book free attractions and sell **CONCESSIONS**. Fine racing. **B' fair**. **G. R. HORNE, Secretary.**

ATTRACTIONS WANTED

OPEN TIME

12 POINTS GARDEN AIRDOPE

Terre Haute, Ind.

Write at once. The only summer theatre in the city.

DRAMATIC, MUSICAL, COMEDY COMPANIES. **SMITH & MORGAN, Props.**

NOTE. HOUSE MANAGERS Contemplating Playing Musical Tabloids

We have fifty First Class Musical Tabloids, with three to six complete changes of bill; special scenery, competent casts, good class shows, at reasonable terms. Tabloids now doing business in such theatres not able to show a profit with Vaudeville or Motion Picture policy. Can furnish shows throughout the entire summer. Write, wire or phone.
P. S.—Can use a few more first class Tabloids, and offer such companies suitable for our circuit from twenty to forty weeks, with short jumps. Can also use two capable producers who have scripts.

AIDA LAURENCE

AVAILABLE FOR SUMMER ENGAGEMENT AFTER MAY 1

First class stock or repertoire. Quick study. All wardrobe. Characters, Heavies, etc.

REVERE HOTEL, Chicago.

ACTORS CRAWLEY'S COMEDIANS MUSICIANS

Actors that double Band; Musicians that double Stage. All Character Woman, with Specialties; Specialty Team, that plays Parts or Band; Genl. Bus. Man and Woman; Leading Man; Heavy Man; Actors in All Lines; that double Band. Show opens in two weeks. Tell all first letter. GEO. J. CRAWLEY, Regent Hotel, St. Louis, Mo.

WANTED FOR THE LANSHAW PLAYERS UNDER

LEADING MAN, to direct; COMEDIAN, with real Specialties, for Light and Character Comedy; GENL. BUS. MAN and YOUNG GENL. BUS. WOMAN, with Specialties. 10 weeks under contract, into Opera House. Prefer people who can stay the season out, those who enjoy good treatment and can stand it to get their salary every Tuesday. Wardrobe, shabby and society absolutely essential. (NO JAGS). Heavens! My 1st. Open the 1st. Address, letter only. Make salary in keeping with the times, and enclose photo and program.
G. J. LANSHAW, Lakeview, Michigan.

IN ANSWERING ADS. PLEASE MENTION CLIPPER.

